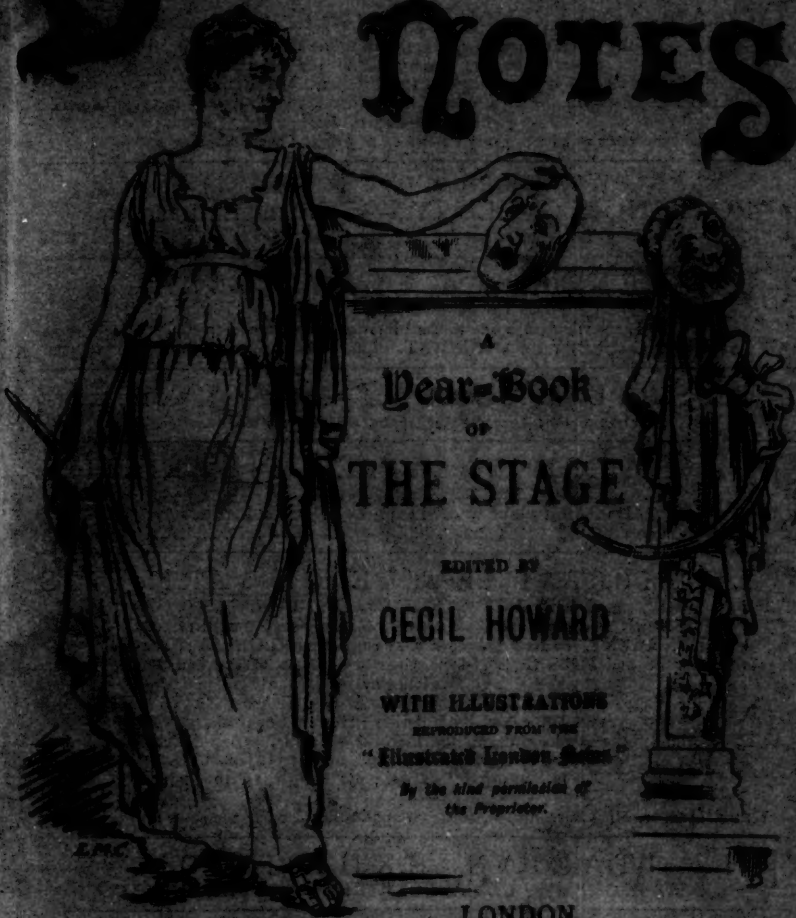


TWO SHILLINGS

# DRAMATIC NOTES



Year-Book  
OF  
THE STAGE

EDITED BY

CECIL HOWARD

WITH ILLUSTRATIONS

REPRODUCED FROM THE

"Illustrated London News"

By the kind permission of  
the Proprietor.

LONDON

STRAND PUBLISHING COMPANY

1888

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# Dramatic Notes

*A YEAR-BOOK*

OF

## THE STAGE

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The most successful Play of the London Season of 1887.

# "THE RED LAMP."

By W. OUTRAM TRISTRAM.

*This highly successful Drama was acted at the Comedy Theatre, London, to crowded houses, throughout the entire season of 1887, and was revived on September 15th, at the Haymarket Theatre, where it was played with continued success for nearly four months. It was produced for the first time in the Provinces by Mr. Austin Brereton, at the Prince of Wales Theatre, Birmingham, on September 5th, 1887, and achieved another triumph. It has been successfully acted in the provinces for over one hundred and seventy nights, under the direction of*

AUSTIN BRERETON.

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"The character of the Princess is entrusted to Mrs. Austin Brereton, who is rapidly acquiring a high reputation as a serious emotional actress. The story of the play is the story of Princess Claudia, married to General Morakoff. At first she is merely an ardent devotee of the Czar, happiest when she is successfully assisting raids on the Nihilists. This is her period of exuberance, for which she pays dearly when she discovers that her favourite young brother is a conspirator, and that to save him she must by pre-arrangement display a red lamp in her balcony as a signal whenever a raid is imminent. The febrile excitement of this new and trying situation imposes upon the actress very arduous responsibilities, which Mrs. Brereton bears with entire success. The Princess is not only racked with fears about her brother, but tormented by the suspicions of the secret police and dismayed by the attitude of her husband, which is one of fitful and embarrassing jealousy. Under all these phases, Mrs. Brereton, who has a magnificent appearance and abundant histrionic resources, plays the part of the Princess to the life, and constantly rivets the attention of the audience."—*Liverpool Daily Post*.

"The acting honours were deservedly carried off by Mrs. Austin Brereton, who has a magnificent stage presence, a charming appearance, and manifest experience, and who, in the difficult and trying part of the Princess Claudia, played with great earnestness and excellent effect."—*Birmingham Daily Post*.

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ALL COMMUNICATIONS REGARDING THE ABOVE SHOULD  
BE ADDRESSED TO MR. BRERETON, 317, STRAND, W.C.

## PREFACE.

MR. AUSTIN BRERETON has been compelled by other engagements to relinquish his connection with "DRAMATIC NOTES." In this, the ninth annual issue, an endeavour has been made to follow the original scheme of the work, and to introduce such alterations and additions as, it is hoped, will increase its value as a book of reference.

C. H.

# WARDLE'S \* ART \* FABRICS.

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# Dramatic Notes.

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## I.

JANUARY.

3rd. STRAND.—The revival of Goldsmith's comedy *She Stoops to Conquer*, by the Compton Comedy Company, is the first subject that calls for notice in 1887. Though not a great performance it was an agreeable and an entertaining one. Miss Virginia Bateman is at her best in light comedy, is possessed of much humour, and was very successful as Miss Hardcastle. The Young Marlow of Mr. Edward Compton was picturesque, and the Tony Lumpkin of Mr. Sydney Valentine effective and good-naturedly boorish. Mrs. Hardcastle was efficiently represented by Miss Ellinor Aickin, and Mr. Lewis Ball's Mr. Hardcastle was a ripe and sterling performance. Mr. C. Dodsworth was an amusing Diggory.

7th. Mr. Charles Wyndham and the Criterion Company played *David Garrick* before T.R.H. the Prince and Princess of Wales, &c., at Sandringham.

10th. Stadt Theatre, Göttingen, burnt; no loss of life.

13th. CRITERION. (*Matinée*).—*Still Waters Run Deep*, given in aid of Widows and Children of Southport Lifeboat Men. Mr. Charles Wyndham as John Mildmay, E. S. Willard Captain Hawkesley. £400 realised.

17th. HAYMARKET.—Mr. H. A. Jones's domestic drama *Hard Hit* is not without fault, but is ingeniously constructed, the story a good one, and the interest and sympathy well sustained. Geoffrey Calvert is a gambling young fellow whom his father, Sir Baldwin, has almost discarded on account of his betting transactions and of his love for Bertha, the daughter of a broken-down gentleman, Tony Saxon, whose losses have been brought about by his association with the turf. Bertha has an admirer in Stephen Cudlip, a barrister and promoter of companies, who

has come to the knowledge that she is the heiress to large estates in Chancery. His object is to separate her from Geoffrey, and he finds an able and willing aid in Mrs. Carmine Ashbee, who wishes to gain Geoffrey for herself. The young fellow is in desperate want of money. Mrs. Ashbee offers to lend Bertha £5,000 to clear him of his difficulties, but she will have to go to Cudlip's chambers for it. The innocent girl does not hesitate a moment, and arrives there late at night, and finds Cudlip entertaining a party of his brother directors. That she may not be seen by them he induces her to go into an inner room. In the meantime, by means of an envelope addressed to Geoffrey Calvert, in which, on opening it, he finds a letter commencing "My charming Bertha," and begging of her to come to Cudlip's rooms after his guests are gone, Geoffrey is induced to believe that Bertha is false. Her father, Tony Saxon, a sturdy kindly old man, has more faith in his child's honour, and they go off together to Cudlip's, where apparently their worst fears are realised, for Bertha is found there, Cudlip pretending by every means in his power to screen her presence; but when she is discovered, and he asks by what right Geoffrey Calvert interferes, he is thunder-struck by the latter claiming her as his wife. This is a very powerful situation and was well worked up to. The clearing of Bertha's character is brought about by Bratby, a dupe of Cudlip's, to whom he has advanced money, and who, seeing no prospect of its return and being surperciliously treated by him, reveals his plot. Mr. Beerbohm Tree was quite an unconventional villain, smooth, gentlemanly, and apparently innocent as a dove. His exit was a remarkable one from its novelty and artistic correctness. Miss Marion Terry made her *reentrée* after her long illness, and was never seen to better advantage, so much tenderness and force did she exhibit. The scheming adventuress Mrs. Ashbee was out of Miss Mary Rorke's line. Geoffrey Calvert is but a weak, pitiful creature, but Mr. Arthur Dacre rendered him interesting. One of the most pleasant surprises was the manner in which Mr. Willard showed how genially philosophical he could be as an inpecunious gentleman. Miss Lydia Cowell was excellent as the good-hearted faithful servant Cherry Jeffcoat, and Mr. C. Dodsworth gave a clever if slightly exaggerated rendering of Bratby. Mr. Frank Archer was an aristocratic Sir Baldwin Calvert, and Mr. Henry Kemble drew a lifelike picture of the "guinea pig" Major Fysh. *Hard Hit* was received with marked favour.

18th. THE GLOBE.—Messrs. Brandon Thomas and Maurice



de Verney tried to galvanise into life a vaudeville of M. Miré's entitled *Ma Nièce et Mon Ours* by translating it into English and producing it as a three-act farce called *The Lodgers*. In one act, the attempt had already been made years before by John Oxenford in *Beauty and the Beast*, and later by Henry Herman in *My Niece and My Monkey*, but they both fell dead. Notwithstanding the excellent company here, the reception was not altogether favourable. Kitty has an uncle, a naturalist, who keeps his money in the head of a stuffed bear. She is persecuted by her uncle's three lodgers—a medical student, a hairdresser, and a Frenchman. Her preference is for the young medico, and so she plays a trick on the foreign gentleman, and persuades him to carry her off in a large box. But she substitutes the bear for herself, and she runs off with her favoured admirer. Her uncle goes in pursuit of his lost treasure and the disappointed lovers pursue their *inamorata*, and they all meet at Starmouth-on-Sea, where a good deal of amusement is caused through the jealousy of Muggridge, Mr. W. J. Hill, a railway porter, and the flirtation of his flighty spouse, Miss Fanny Brough. But after all it was more of a pantomime rally than comic dialogue or situation. Mr. Charles Glenney was good as the Irish naturalist Bernard O'Blathagan, Mr. C. Hawtrey light and easy as Reginald Sparker, and Mr. W. S. Penley funny as he always is, as the hairdresser, Benjamin Hundlebee. M. de Verney played the Frenchman in a truly Gallic manner, and Miss Blanche Horlock justified the attentions that were paid her by her several suitors.

18th. NOVELTY.—*Dux Redux; or, A Forest Tangle*, poetical play, in three acts, by James Rhoades.

20th.—Miss Nelly Power died; born April 10, 1854.

20th. ROYALTY.—The success that attended *Le Bonheur Conjugal* in Paris, where it was played at the Gymnase for more than 200 nights, and an equally favourable reception in America, rendered it almost certain that if a good version were produced in England, the adaptation would be thoroughly acceptable. And this proved the case, for Mr. Ernest Warren in *Modern Wives* has imparted much wit to his dialogue, developed his story well, and has not made the peculiarities of his characters too exaggerated. Mr. Caleb Chubb is a retired hatter, who still has a lingering affection for his old trade, which he shows in a quaintly humorous way by his touch of every hat that comes to his hand. He has three daughters; two, Agatha and Grace, are married; the other, Dorothy, is engaged, but she

breaks with her *fiancé*, in consequence of her two married sisters returning home, Agatha through her husband's jealousy, Grace through want of sympathy and wife-like attention to her husband, Goldring. The three men at first pretend to delight in their freedom, but their good spirits are all make-believe, they long for a reunion. Goldring hits on the plan which shall reunite them all—a little wholesome counter-jealousy is fostered, they all meet at his chambers, and peace is restored. The merriment never flagged for a moment. Mr. Willie Edouin as the perplexed old-fashioned Caleb Chubb was always natural and ludicrously funny, Miss Alice Atherton excellent as Agatha, and Mr. Morton Selton particularly clever as Honeysett. On the late Lytton Sothern as Noel Goldring devolved a great deal of the work of the play, and he acquitted himself splendidly—he was quick, smart, and full of rattle. Miss E. Brunton was not quite at home as Margery Chubb, but improved later. The Grace Goldring of handsome Miss Olga Brandon, and Dorothy Chubb of pretty Miss Eva Wilson, were attractive impersonations.

22nd. SAVOY.—*Ruddygore*. The "Observer" gave the following notice on the new opera, by Sir Arthur Sullivan and Mr. W. S. Gilbert, which was produced on this date:—"Seldom, indeed, can there have been so triumphant a theatrical partnership as that which now enables this composer and author to score the eighth—or, if *Thespis* and *Trial by Jury* be included, the tenth—of their series of joint successes. . . . It may be that *Ruddygore*; or, *the Witch's Curse*, as the new opera is called, lacks something of the sustained brilliance which ensured for its predecessor, *The Mikado*, a career of nearly two years' duration. . . . The subject of the opera, which has its scene laid in England at the beginning of the century, affords an admirable opening not only for the cynical fun of the playwright but for the remarkable imitative faculty of the composer. . . . There is something not at all pretty about the sound of *Ruddygore*, which, moreover, threatens a grimmer mood of satire than that in which the author is here pleased to indulge. The wicked aristocrat of old-world fiction—who was generally a baronet if he was not a lord—is the hero of the new opera, and it need hardly be said that there is an element of topsy-turvydom about his criminal career. What the element is may best be described in the words of Sir Despard Murgatroyd of Ruddygore himself, as he gloomily soliloquises over the fate of one 'whose hands are certainly steeped in infamy, but whose heart is as the heart of a little child.' What, he asks, is a poor baronet to do





'when a whole picture gallery of ancestors step down from their frames and threaten him with excruciating death if he hesitate to commit his daily crime?' But, with the cunning of a good man methodically gone wrong, he has found out a way to be even with the instigators of his evil deeds. He gets his crime over the first thing in the morning, and then for the rest of the day he defiantly does good. So he gloats melodramatically over reminiscences of the way in which 'Two days since I stole a child and built an orphan asylum. Yesterday I robbed a bank and endowed a bishopric. To-day I abduct Rose Maybud and atone with a cathedral.' Happily, however, for Sir Despard it turns out that the accepted lover of his intended victim is the elder brother whom he has long mourned as dead—Sir Ruthven, who has been living disguised as the simple farmer Robin Oakapple. Robin's well-guarded secret is betrayed by his unsuccessful rival and foster-brother, Richard Dauntless, a gallant tar who, having bound himself always to speak according to the dictates of his heart, is actually too sensitively conscientious for loyal friendship. The discovery naturally makes way for one of Mr. Gilbert's characteristically whimsical inversions of motive. It is the younger brother who accuses the elder of having wrongfully dispossessed himself of title and estates, and who gleefully forces on the reluctant heir his lawful position and responsibilities. Instead of abducting Rose Maybud, Sir Despard, a wicked baronet no longer, prepares to marry Mad Margaret, a damsel whom he has driven by his misdeeds to become the typical crazy heroine of sentimental melodrama. The unfortunate long-lost heir, restored to his rights, finds himself jilted by the artless Rose for the suitor whom he has trusted to plead his cause. A wild dance of merry-making, into which the hapless Sir Ruthven, *alias* Robin, is reluctantly dragged, brings down the curtain with as spirited a *finale* and as prettily grouped a picture as time and taste could well provide. Mr. Grossmith rarely seems quite at home on a first night, and his *rôle* is necessarily rather overshadowed in this first act by those of Mr. Durward Lely as the cheery tar and Mr. Rutland Barrington as the wicked Sir Despard. Mr. Lely increases the applause by proving himself in his capital hornpipe a tenor of unusual accomplishments. Mr. Barrington hits off, perhaps more accurately than anyone else in the cast, the dramatic point of the burlesque. Then, too, there has been Miss Leonora Braham to illustrate with dainty piquancy the bold coquetries of the rustic Rose, and to sing the comical

refrain for which she has to consult her book of etiquette. Miss Jessie Bond, acting with earnestness worthy of tragedy, made her mark in her very clever rendering of Margaret's madness. The double chorus of Bridesmaids and Bucks told well, as also the brilliant spectacular effect of the magnificent and very costly costumes in which the male singers appear as officers of some twenty different regiments.

"The joke now has to be turned inside out again, and a good deal of fiddling logic has to be chopped in order to show how the new baronet fails to satisfy the criminal requirements of his ancestors, but succeeds in proving that none of them are dead after all. A showy episode, however, borrowed from one of Mr. Gilbert's own invention, is provided in the sudden animation of the portraits in the gallery of Ruddygore Castle, and in their interview with the degenerate descendant who has limited his crimes to the forging of his own will and the disinheriting of his unborn son. Here Mr. Grossmith is seen to much greater advantage than before. Mr. Richard Temple, too, who impersonates the last baronet but one, the evil Sir Roderick, whose grey and blighted sweetheart greets him when he reappears in the flesh, gives admirably weird expression to his picturesque and powerfully scored song, 'The dead of the night's high noon.' But decidedly the most amusing part of this second act is that which deals with the reformation of Sir Despard and Mad Margaret, who as a prim and respectable married couple—she in a black poke-bonnet, and he looking like a Methodist parson—have the quaintest of the duets and dances of the evening. Here once more Miss Bond and Mr. Barrington do invaluable service, while Miss Brandram's rich voice is heard to excellent purpose in the ballad 'There grew a little flower,' with its 'Sing hey, Lackaday!' refrain. Mr. Rudolph Lewis also acts and sings well as the old steward Adam, so faithful a servitor that he will even enter with his young master upon a career of unbridled vice. At the final fall of the curtain the author and composer were loudly called for and were received with acclamation."

26th. PARK HALL, CAMDEN TOWN.—*A Few Mistakes*, operetta by F. Julian Croger.

27th. COURT.—In the writing of *Dandy Dick* Mr. A. W. Pinero has surpassed any of his previous efforts and produced a whimsical farce, certainly extravagant, but mirth-provoking from opening to finish. In his former success here, the majesty of the law was ludicrously attacked, now it is a dignitary of the

Church that is made the butt of his humour. The Very Reverend Augustus Jedd, Dean of St. Marvell's, is a pompous gentleman, who under a bland exterior and manner conceals much irritability of temper and love of ease and comfort. He is much disturbed in his mind at the opening of the play, owing to the fact that his offer of £1,000 towards the restoration of the spire, provided that a certain number would subscribe a like sum, will have to be paid, and he has not the means. Just then arrives his sporting sister Georgina Tidman, better known on the turf as George Tid, who announces that she has brought with her "Dandy Dick," a horse destined to win the cup. Here is an opportunity for the Dean to make a little money. He is at first indignant, then falters, and entrusts Blore, his butler, with £50 to back the horse at longish odds. There is a suspicion that the precious animal has taken a chill, and so the reverend gentleman determines to make up and administer to him a ball of great efficacy of which he knows the ingredients. But unfortunately Blore has backed in his own interest another horse, and during his master's temporary absence he drops some arsenic among the drugs. The Dean is caught attempting to administer the bolus, and is at once (unrecognised) handed over to justice. He is locked up in the village prison cell, the custodian of which has only lately been drafted to the duty. He is of a peculiarly jealous disposition, and is, therefore, not pleased when he finds his prisoner being entertained by his wife, who had formerly been cook at the deanery. So the Dean is handcuffed and put into the cart to be taken off to the county town, not, however, before his sister "George Tid" and a sporting admirer of hers, "Sir Tristram Mardon, Bart.," have visited him, and, without letting the rural police know who he is, have plotted for his escape. This, by means of some "pals" of the betting fraternity, is effected, and the Dean returns home, without the world or his daughters having been made aware of the tribulations through which he has passed. There is also a great deal of fun introduced owing to the miserable state of mind to which Salome and Sheba are reduced through their incapacity to pay a milliner's bill which they have surreptitiously run up, and their escapade in going on the sly to a ball with their two military admirers, Major Tarver, a hypochondriac, and Mr. Darbey, a coxcombical young lieutenant. Mrs. John Wood was fitted with a part, as the "horsey" widow, in which she fairly revelled and excited continuous laughter. Mr. John Clayton, in apron, gaiters, and shovel hat, looked the personification of a comfortable well-

to-do churchman, and his oily manner and slight grandiloquence of speech, even in his most trying moments, were intensely amusing. Another part, that of Blore, the hypocritical crabbed butler, was made to stand out by the artistic finish shown in it by Mr. Arthur Cecil. Miss Laura Linden, who made her first appearance here, was most excellent in by-play and facial expression as Hannah Tipping; and Noah Tipping, her husband, a constable of few words but strong meaning, was capitally drawn by Mr. W. H. Denny. Mr. F. Kerr's Major Tarver was clever, but Mr. Eversfield was not at his best. The artlessness of Sheba gave Miss Norreys the opportunity of showing how naturally she can assume the impetuous girlishness of a young lady who is "not old enough to know better," and Miss Marie Lewis represented the more sedate elder sister Salome.

28th. Fire at T. R. Swansea.

28th. Mr. Hal Lowther died.

31st. NOVELTY.—*Princess Carlo's Plot*, an adaptation in three acts by Miss Hilda Hilton of Ouida's "Afternoon," was produced here late on the Monday night for copyright purposes. The story is that of an Englishman marrying a young girl of whom he soon tires and his placing her in a convent, where it is supposed she has died. But she reappears as a great artist some twenty years later, and her husband, without recognising his late wife, falls in love with her, aided and abetted therein by Princess Carlo, who has been in the secret of the identity. The action was tame and the dialogue uninteresting. Miss Minnie Bell as Princess Carlo, Mr. Eric Lewis as the Prince, Miss Dolores Drummond as the Marchesa, and Mr. Matthew Brodie as Aldred Doraine, well filled their respective characters.

## II.

### FEBRUARY.

1st. OSBORNE.—By command of Her Majesty, Mr. and Mrs. Kendal, so much admired in the theatrical profession, gave a dramatic representation before the Queen. They appeared as Florence Marigold and Charles Cashmore, with Mr. R. Cathcart as Mr. Barker, in Theyre Smith's *Uncle's Will*, and as Miss Jenny Northcote, Mr. Harry Spreadbrow, with Mr. R. Cathcart as Wilcox in W. S. Gilbert's *Sweethearts*.



1st. OPERA COMIQUE.—*Long Odds*, a comedy drama by the late Conway Edwards, was produced at a *matinée*. The long odds of £5,000 to £50 are laid against the villain breaking off an engagement between the hero and heroine.

2nd. ELEPHANT AND CASTLE.—*Fin Maccoult*, comedy-drama, by Dion Boucicault (produced at a *matinée* for copyright purposes). Plenty of action, but more suited to American audiences, as the incidents refer to the quarrel between the Northern and Southern States.

2nd. CRITERION.—*After Long Years*, three-act comedy-drama, by Arthur Law; good dialogue; story much the same as that of "Harvest." Miss Vane Featherstone, Mr. Matthew Brodie, Miss Adela Measor, and Miss De Grey were good in their several parts.

3rd. STRAND.—*She Wou'd and She Wou'dn't*. Miss Agnes Hewitt played Hypolita, and gave a clever and winning rendering.

4th. STRAND.—*Road to Ruin*. Mr. Edward Compton well sustained the parts both of Harry Dornton and Charles Goldfinch.

5th. OPERA COMIQUE.—*The Rivals*. Miss Vaughan commenced her season here, playing Lydia Languish. Same night, *Ned Knowles*, a weak comedietta, by T. G. Warren, was produced for the first time.

7th. STRAND.—*Jack in the Box*. A musico-variety drama, in four acts, by George R. Sims and Clement Scott, was the piece with which Miss Fanny Leslie opened here. Successfully received in the provinces, it proved acceptable in London owing to the life and spirit which the manageress imparted to it by her songs and dances and ubiquitous presence, for, as the son of show people, she assumed several disguises to assist Edward Moreland (the father of Milly, with whom he is in love), and who is accused of a murder, which has actually been committed by one Toroni, an Italian padrone (specially well played by Mr. J. A. Arnold), and to prevent the machinations of Roy Carlton from succeeding. This character was forcibly filled by Mr. Lewis Waller. Professor O'Sullivan, a broken-down creature and hanger-on at Toroni's infamous den, exhibited much eccentric drollery in Mr. Harry Parker's hands. Miss Sallie Turner was very amusing as Jack's mother, Mrs. Merryweather, the proprietress of the "Dramatic Show," Miss Florence West was tender and pathetic as the persecuted Milly de Vere, and little Queenie Norman played with marked

intelligence as Rocco. A neatly written comedietta, by T. Malcolm Watson, entitled *By Special Request*, was produced for the first time as a curtain-raiser here, and met with considerable favour.

8th. Brother Augustus Harris installed as W.M. of Drury Lane Lodge.

10th. Mrs. Henry Wood, authoress of the novel, "East Lynne," from which numerous dramatic versions were taken, died.

14th. Miss Clara Laidlaw died in Sydney.

14th. COMEDY.—*Mynheer Jan* (originally produced at the Grand Theatre, Birmingham, February 7, 1887) was thus spoken of in the "Standard:"—" *Mynheer Jan*, a new comic opera by Mr. Harry Paulton, with music by M. Jakobowski, composer of *Erminie*, was produced at the Comedy Theatre last night, after having been given a few times in Birmingham. The traditions of the class of piece are strictly observed in *Mynheer Jan*, which in various ways bears a considerable resemblance to many comic operas that have gone before it. The scene is laid in the Netherlands, in 1550, and a group of personages, for the most part familiar in type, are introduced. There is an irascible but muddling Governor of the city, whose daughter is beloved by Karl, a youth of unknown parentage—unknown, that is, until the secret is in due time revealed. Two other pairs of lovers are concerned in the story, and there is a fatuous nobleman, of the Prince Paul variety, who comes to marry the Governor's daughter, Camilla. The story is somewhat involved, but what there is of comedy springs for the most part from the doings of the nobleman, Don Diego. In order that he may not interfere between Camilla and Karl, her favourite swain, Don Diego is captured and concealed by the young man and his friends, who have formed themselves into a society called the Dairy Guild, and as it is necessary that a Don Diego should appear, his place is taken by Karl's friend Hans, a butcher. The odd behaviour of the sham Don, who excuses his eccentricities on the plea that they 'always do it in Spain,' provokes laughter, for this character is filled by Mr. Paulton, the author of the piece, whose sententious humour is evidently not without admirers. . . . M. Marius plays the Governor. Miss Camille D'Arville, a very agreeable vocalist, makes the most of the facile melodies which M. Jakobowski has composed, and acts in pleasant style. More than a passing word should be said for the composer. . . . Now

and then, indeed, M. Jakobowski is fresh as well as melodious. Mr. Joseph Tapley is a tenor who, except that his tones are rather oddly veiled, acquits himself well. Mr. Frank Wyatt, as Karl, is as usual active and energetic. Miss Kate Munroe makes a sprightly and piquant Gretchen, the maid attached to Hans. Madame Amadi, who earned reputation in work of this sort some years ago, and is an excellent vocalist, does valuable service; and Mr. Herman de Lange presents a sergeant of the Guard in a brusque manner which is effective enough. One of the successes of the opera was a saltarello, danced by Miss Alice Lethbridge. The piece is a fair average specimen of what *opéra bouffe* has been since the death of Offenbach."

14th. PARK HALL, Camden Town.—*Herne the Keyless Hunter*, new burlesque-drama, in two acts, by T. D. McCord, incidental music by Louis J. Kovachi. A bright little piece with some smart dialogue and pretty airs.

15th. LADBROKE HALL.—*Mermaid*, drama in three acts, by Stubbings Heath. The interest well sustained, but dialogue diffuse. Elfin, the heroine, was played with delicacy, tact, and pathos by Miss Olga Nethersole.

15th. NOVELTY.—*The Charitable Man*, farcical comedietta, by Henry Barry. An originally good idea of a thoroughly charitable man being imposed on by a swindler; and a smart fellow who, under the garb of a young clergyman, wishes to become acquainted with the old fellow's daughter. The dialogue wanted crispness.

15th. ROYALTY.—*The Professor's Wooing*, "comical pastoral" in four acts, *matinée*. A play that will in all probability never be heard of again, except when there will be occasion to mention the parts that Mr. Beerbohm Tree has filled. In this he played Adam Twiss, an amatory professor, with no great result. The best acting in the piece was that of Mr. Fred Kaye, as Ulysses Simpkins, which was genuine comedy, and that of Miss Annie Hughes as the *ingénue*, Ethel Mayne.

16th. *A Father's Sacrifice*, drama, in two acts, by W. R. Varty, from a novelette by T. W. Speight; School of Dramatic Art, Argyll Street, W.

17th. Laybach Theatre (Austria) destroyed by fire.

19th. GAIETY.—*Dimity's Dilemma*, farce, by Malcolm A. Salaman. I think this bright and bustling little piece of work was first played on the 17th, but it was generally noticed as being produced on the 19th. Mr. Dimity is much enamoured of



Miss Winifred Pendleton, but knowing that she has an objection to widowers he passes himself off as a bachelor. His newly married son arrives on the scene, and Miss Pendleton takes his wife for a rival, while the younger Mrs. Dimity looks upon her as a former lover of her husband's, and amusing complications arise. Mr. George Stone and Mr. George Honey were thoroughly amusing as the elder and younger Dimitys, and Miss Billee Barlow gave a clever rendering of Miss Winifred Pendleton. The piece was a very great success.

19th. Miss Marie Tempest appeared as the heroine, and Mr. Ben Davies as Geoffrey Wilder, on the 133rd performance of *Dorothy* at the Prince of Wales's Theatre.

19th. Mr. E. D. Davis died; born 1806.

21st. CRYSTAL PALACE.—*The Three Years System*, new farce, and *A Shadow on the Hearth*, new three-act drama, were played by amateurs.

23rd. BIRKBECK INSTITUTION.—Mr. Henry Irving gave a so-called reading of *Hamlet*, but really seldom during the three hours had he to refer to the book he held. His rendering of the various characters was marked by the most artistic finish, more than subtle humour being exhibited in his conception of Polonius and the gravedigger. £300 was realised towards defraying the debt of the Building Fund of the Institution.

26th. OPERA COMIQUE.—*She Stoops to Conquer*.—Miss Kate Vaughan played Miss Hardcastle, but was a little too refined and delicate; Mr. James Fernandez a good Hardcastle, Mr. Sydney Brough a cleverly loutish Diggory, and Miss Julia Gwynne a charming Miss Neville. Mr. Forbes Robertson was the Young Marlow and Mr. Forbes Dawson, Hastings; Mr. Lionel Brough, Tony Lumpkin; Mrs. John Billington, Mrs. Hardcastle. On the same evening for the first time *A Merry Meeting*, a farce, by W. Lestocq; very amusing and brightly written. A young husband, who is always praising his friend's wife for her exemplary conduct and conjugal virtues, has the tables turned upon him by the discovery that in the past she has been a desperate flirt. Miss Susie Vaughan, Mr. Forbes Dawson, and Mr. Sydney Brough carried the fun along very merrily.

28th. SANGER'S.—*Next-of-Kin*, melodrama, in five acts, by Robert Overton, a drama of strong situations of the conventional sort—an heiress to a large fortune of which she is unaware, with a father in prison for a crime of which he is innocent, and two

villains who plot to get possession of the girl's wealth, their attempts frustrated through the fidelity of her humble friend and maid.

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### III.

#### MARCH.

2nd. VAUDEVILLE.—*Her Trustee.* Like many new plays, Mr. James Blood's contains old matter skilfully handled and made to appear with a new face. It is decidedly interesting, and in its treatment and one of its incidents original. Catherine Marston is cursed with a drunken, profligate husband, who receives a handsome allowance on condition that he does not set foot in England. This annual sum is paid him through "her trustee," Stephen Peake, a lawyer, who has misappropriated her money, forged, and, in addition, to make him as immoral as he well can be, has wronged and deserted a girl called Mary Goodwin. For purposes of his own he stops Marston's allowance, announces that he is dead, and proposes to his supposed widow. She, however, loves a Captain Flavell, who appears likely to be accepted, when Marston turns up to their discomfiture, and Flavell rejoins his regiment in India. Peake cleverly contrives to poison Marston, so that his death shall look like suicide, and renews his suit to the widow. The Captain returns, however, and is just about to be made happy, when Peake accuses Mrs. Marston of having murdered her husband. Mary Goodwin, however, has seen her betrayer, Peake, drop the prussic acid into Marston's glass, and does not hesitate, to save Mrs. Marston, who has shown her much kindness, in pointing out the assassin. The success of the piece at the *matinée* was in a great measure due to the consummate acting of Mr. James Fernandez as Richard Marston. The semi-sodden state through which flashed gleams of self-contempt, the utter selfishness of the debased creature, were splendidly conveyed. Mr. John Beauchamp, too, was excellent as the cool, calculating villain and unprincipled lawyer, and Miss Fanny Brough, in an unaccustomed rôle as Mary Goodwin, showed how capable an actress she is. Mr. J. G. Grahame was a manly and impressive lover, and Miss Adela Measor and Mr. Charles Glenney gave light and brightness to the sombre surroundings. Miss

Helen Barry was quite successful as Catherine Marston, a woman who has to suffer much before she reaches a haven of safety.

3rd. ST. JAMES'S.—*Lady Clancarty*. Since it was originally produced at the Olympic on March 9, 1874, Mr. Tom Taylor's historical drama, *Lady Clancarty; or, Wedded and Wooed* (and for the subject of which the author was probably indebted to Lord Macaulay's suggestion), has been several times revived, but never perhaps with a better cast. Miss Ada Cavendish's passionate style was just suited to the character of Lady Clancarty, the heroic dash of Mr. Henry Neville fitted the impulsive open-heartedness of the young Irishman Lord Clancarty, Miss Emily Fowler's Lady Betty Noel was pure comedy, and Mr. Charles Sugden (then playing as Mr. Charles Neville) made a decided hit as William III. or "Dutch William," and there has never been a better "Scum" Goodman than Mr. G. W. Anson. It was next reproduced at the Queen's in 1875, with Miss Helen Barry and Mr. George Rignold as Lady and Lord Clancarty; and in 1876, at the Olympic, Mr. Flockton was the King, Miss Pateman played the title rôle, Mr. R. Pateman was "Scum" Goodman, and Mr. Henry Neville sustained his original character. Miss Bateman and Miss Louisa Willes have also produced it. It is truly a romantic play. A young couple were as children married from family reasons and then separated for years, still retaining a kindly feeling for each other, which ripened into ardent affection when they met again under strange circumstances, the husband rescuing the wife from smugglers without their knowing each other. Then follow the discovery that Lord Clancarty is a Jacobite, the endeavours of her family to get him attainted and their success, and the saving of his life by the earnest pleading of the young wife at the feet of the King. The play will be doubtless so well remembered that it is the acting on its latest revival that will most interest us. At first Mrs. Kendal appeared nervous, but she gradually rose to the situation, and, in the impassioned love for her husband when he is torn from her, in the prison scene where she obtains access to him disguised as a laundress, and best of all the expression of her grief and her determination to save Lord Clancarty's life if earnest pleading to the King can do it, were as genuinely effective and artistic as this most accomplished actress has ever attained. Mr. Kendal improved very much after the first night. On that occasion he lacked fire and dash, but these he gained in subsequent representations. The gem of the performance

was Mr. Mackintosh's King William III., which was consistent and masterly: the asthmatic cough was just sufficiently introduced, and the accent was never overdone; the dignity, urbanity, and good-heartedness of the monarch were artistically blended, with the very happiest results. Mr. Webster showed considerable promise as Lord Woodstock, and has a good presence. To those who did not remember his predecessors in the character, Mr. H. Bedford's "Scum" Goodman proved acceptable. In the gaol yard, where, escaping from the mob outside, who have recognised him for a spy, he finds himself among the very men he has betrayed, he was effective in his craven fear. Mr. H. Waring's Lord Charles Spencer was clever and pains-taking. Mrs. Beerbohm Tree's Lady Betty Noel was bright and happy and in a good vein of comedy. The Mother Hunt of Mrs. Gaston Murray was deserving of praise, and Mr. Hendrie was a truculent forbidding dog as the gaoler Clink. The dresses, from the designs of Mr. Marcus Stone, R.A., were accurate and of the richest description, most appropriate scenery was painted by Mr. Harford, and Mr. Hare's not being included in the cast (I should have much liked to have seen him as the King) allowed him to give his time entirely to the stage management, which was faultless.

5th. Mrs. Henry Marston died; born 1810; first appeared in 1826.

7th. Miss Caroline Parkes died; first appeared in 1849.

8th. OLYMPIC.—*A Woman Killed with Kindness*, by Thomas Heywood. Of this performance by the Dramatic Students I wrote the following notice for "The Stage:"—"This play, admittedly one of the author's best productions, first acted in 1603, is replete with feeling and homely incident, couched in harmonious language. It is the simple story of a noble, upright gentleman, who, loving and believing in the purity of his wife, is wronged by her and the partner of her guilt—a man whom he has trusted, and who should be bound to him by every tie of gratitude for the favours that he has heaped upon him. The husband's revenge is as great as has been his love. In lieu of driving her forth as an outcast he provides for her on one of his estates, giving her every comfort, with only one condition—that she shall never look upon his face again. Time brings her repentance, and the wife dies forgiven in her husband's arms. The only blot in the construction of the play is the ease with which the wife falls from virtue. The interest is gradually worked up till the third act, in which it culminates in vigour

and pathos, the latter but exceeded in the last scene, in which the dying sinner is reconciled to her husband. Mr. Fuller Mellish, on whom fell the arduous rôle of Frankford, the husband, played with a nobility and pathos that mark a distinctly upward rise in this young actor's capabilities, and would have been more than creditable in a ripened performer. Miss Webster as the erring Mrs. Anne Frankford lacked that tenderness and reality of feeling so essential to the character; hers was clever acting, but it did not carry conviction of her sorrow or repentance. The Sir Charles Mountford of Mr. C. Charrington was manly and vigorous, with skilful depictions of hot-headedness, regret, and submission to the evil fates that befall him. Allowing even for the period at which the action of the play takes place, Mr. F. Harrison was a little wanting in polish and refinement as Sir Francis Acton. In the part of Wendoll—a most difficult one—Mr. G. R. Foss acquitted himself well. Mr. Gilbert Trent delivered the text admirably as Malby, and Mr. P. Perceval-Clark's study of Nicholas, the old serving-man, was careful and judicious. Mr. E. H. Patterson threw considerable humour into the part of Jenkins. Miss M. Ayrton was a little too lachrymose as Susan Mountford. The smaller parts were all filled in a painstaking manner. The entire stage management reflected the greatest credit on Mr. Charles Dodsworth. A very lively and characteristic 'Country Dance,' well executed by members of the society in the first act, was due to Miss Sylvia Grey's kindly supervision."

9th. Mr. Ernest Warren, dramatist and author, died; born 1841.

10th. VAUDEVILLE.—*The Mormon*, three-act farcical comedy (produced at a *matinée*). Though Mr. Calthorpe's farce has nothing to do with the Latter Day Saints, it has for its motive one of their principal institutions, a plurality of wives; for in the first act the hero is married, in the second much married, and in the third very much married, and this is brought about in the following manner:—The Hon. Charles Nugent has run away from his writs and with his wife (whom he only married that morning) to Ramsgate. His principal creditor, Ikey Moses, follows him, and threatens to arrest him unless he consents to wed a very rich widow, Mrs. Ponsonby de Jones, who is supremely desirous of getting into society. Oliver Walford is engaged to the widow's daughter Amy, and Nugent, to put Moses off the scent, persuades his wife and Walford to pass as man and wife for a couple of days, by which time he believes



that an old and rich aunt from whom he has expectations will have departed this life, and so clear him of his troubles. An irascible and combative Highlander, MacAlister, wishes to marry Mrs. de Jones. Nugent proposes to her and is accepted, and by means of having the marriage ceremony performed by special licence in a darkened room he substitutes MacAlister, bidding him not to claim his wife or divulge the secret for forty-eight hours. But the reproaches of his own wife, of his friend, as well as of Amy and of Mrs. Jones, make the situation too hot for him, so in the third act he passes himself off as his own valet, and in this disguise is claimed by Mrs. Ducks, the lodging-house keeper, as the husband who left her and whose loss she constantly laments. But Nugent's aunt does die, and so he is able to resume his proper character and explain matters away. The piece was acceptable to a decidedly friendly audience, a fact due more particularly to the go and life which Mr. Charles Glenney imparted to the character of the Hon. Charles Nugent. Mr. Fred Thorne, too, in kilt and philibeg, with a broad Scotch accent, a weakness for drawing his skene dhu on every possible occasion, and a decided objection to parting with his money, was excessively funny. So was Miss Emily Thorne as the vulgar widow, with her Malapropisms and bad French, and her shrewd clever "wheezes." Mr. Fuller Mellish struck out an original line as the uncommunicative and taciturn swell, Oliver Walford, and Mr. E. M. Robson gave an amusing character sketch of Ikey Moses. Miss L. Gillmore was bright and winning as the Hon. Mrs. Nugent, Miss Lavis amusing as the deserted but fond Mrs. Ducks, and Miss Agnes Knight pleasing as Amy Ponsonby de Jones. *The Mormon* was placed in the evening bill at the Comedy on March 28, with Mr. Harry Paulton as the Scotchman. *The Mormon* was followed, on the same afternoon, by an original one-act play, by Henry Byatt, entitled *The Brothers*. Mr. Byatt has produced a very pathetic and strongly written piece, which turns on the perfidy of one brother and the nobility and self-sacrifice of the other. Richard Johnstone, a lieutenant in the Navy, has left his property in charge of his brother William, and further, confided to him the fact that he loves his little playmate, Kitty, and that on his return from his cruise he intends to propose to her. During his absence the elder brother betrays his trust by marrying Kitty, who, in fairness it must be told, loves him. He, through rash speculation, has reduced her to beggary. Richard unexpectedly returns, ardent and full of hope, and only learns that Kitty is his

brother's wife by hearing her sing an old favourite song of his. When he is completely prostrated by this discovery and the knowledge that her worldly future is ruined, Kitty enters the room to claim a kiss from her old playfellow, and this brings about a reconciliation between the brothers, without her ever learning how the younger has been wronged by her husband. Mr. Yorke Stephens as Richard Johnstone took every advantage of the opportunities afforded him, both as the light-hearted happy lover in the opening and in the misery that blighted his life in the closing portion of the play; and Mr. Royce Carleton's anguish and self-contempt at the trickery of which he had been guilty were finely portrayed. Miss L. Gillmore was charmingly natural and refreshing as the gay and happy young wife. The curtain fell to the warmest expressions of approval.

11th. Mr. Lytton Sothern died; born June 27, 1851; first appearance, Drury Lane, July 24, 1872.

14th. GLOBE.—*The Snowball* is not a new piece, for it was done at the Strand, February 3, 1879, with the following cast:—Felix Featherstone, Mr. W. H. Vernon; Uncle John, Harry Cox; Harry Prendergast, Mr. F. Wyatt; James, Mr. R. Bolder; Mrs. Featherstone, Miss Ada Swanborough; Ethel, Miss Gwynne Williams; and Penelope, Miss Lottie Venne. It is quaint, polished, and amusing. The idea is a good one, of a husband and wife, both going to witness a particular play unknown to each other, both pleading the excuse that they wish to discover whether it is quite a "correct" one to see, the husband having said that he is going out to dinner, and the wife to a classical concert. The husband, having seen his wife at the play, not knowing that she has spied him out, thinks to punish her for her little escapade, and writes her a letter that she causes to fall into the servant's hands, and so frightens him, as under such circumstances it would be very compromising to him. Then the maid, though totally ignorant of why she obtains a hold over both master and mistress, reaps a harvest from both, which makes up an intrigue equal to any French capacity. Penelope, the maid, was excellently played by Miss Fanny Brough, the unconscious air she assumed was so natural and easy. Mr. Charles H. Hawtrey was not quite so happy as Felix Featherstone, the husband; Mr. W. J. Hill was amusing as Uncle John in his own racy style, and Miss Vane Featherstone displayed a good deal of quiet humour as Mrs. Featherstone. Miss Blanche Horlock was very piquant and bright as Ethel Granger. *After Many Days*, a new one-act comedietta by A. Elwood, was produced on

the same night for the first time. It is an interesting little play turning on a fraud committed by one Jasper Clements. His late partner in dying entrusted to him his fortune, that it may come to a daughter who left her home under unhappy circumstances. Jasper has betrayed the trust reposed in him, and made no efforts to find the missing woman. But he is not happy, and his misery culminates when a neer-do-weel rascal, Richard Mole, who knows his secret, returns from abroad; and, as Jasper will no longer purchase his silence, he tells all he knows to Ned Lloyd, whom he is aware is the son of the woman that is kept out of her money. But the young artist is in love with Peggy Clements, and so he forgives the wrong done him, and Mole returns to whence he came with sufficient to seal his lips. Mr. W. Lestocq gave a highly finished bit of character acting as the bullying and cowardly Richard Mole, and took the honours of the evening. Mr. Wilfred Draycott was pleasant as the artist lover Ned Lloyd, and Miss Blanche Horlock was a most bewitching Peggy.

16th. Mr. John Hollingshead read a paper on "Dramatic Rights and Property" at a conference convened by the Incorporated Society of Authors at Willis's Rooms.

18th. Mr. J. Falconer Young died.

19th. TOOLE'S.—*Ruddy George or Robin Redbreast*. Of this the "Observer" said:—"The authors have attempted the task of burlesquing what is in itself a burlesque, and have not surmounted their initial difficulty. In some instances the fun of the parody is presumed to be hidden in making some of the characters as unlike as possible to their supposed prototypes of the Savoy, and an obvious want of grip is shown in the absence of one of the most dramatic figures—Mad Margaret. The parody is in two scenes suggesting those of the original, and the authors closely follow the thread of the story, only deviating from it in the dialogue to crack jokes at the expense of the Savoy actors. At times the fun is rather personal, and only occasionally is it clever. It is a whimsical idea, if not one in the best taste, to make three of the family portraits in the spectre scene those of Sir Arthur Sullivan and Messrs. Gilbert and D'Oyly Carte; but very little comes of the utterances of the pictures when animated, and Mr. Gilbert, smiling in a private box, had only reason to object that *his* spectre was neither forcible nor witty, and not a very likely sort of person to indulge in the exquisite nonsense of a 'Bab Ballad.' The chief merit the piece has is derived from Mr. E. D. Ward's quiet burlesque of the make-up and manner of Mr.



George Grossmith. The only other mimic is Mr. G. Shelton, who, as Sir Gaspard Rougegorge, fairly catches the style of Mr. Barrington, but makes little capital out of the imitation. Miss Marie Linden contents herself with singing and dancing very prettily as the village maiden, Rosy. Miss Emily Thorne makes no attempt to be other than her own well-pronounced self as Aunt Joanna."

19th. ST. GEORGE'S HALL.—*Hard Lines*. A pretty little drama by Charles Dickinson. Jessie Stow has two lovers, George Arnold, a young miner, whom she has almost promised to marry, and Percy Dunnington, a young overseer, of whom her "own true love" is intensely jealous. Presently there is a report of an accident in the coal pit, and that Dunnington with others is in great danger. Jessie implores Arnold to go to their aid, but racked by jealousy he is for a time deaf to her prayers, but at length yields, and rescues his rival, but at the cost of his own life; for he is brought in to die in joining the hands of Percy and Jessie. The strong scene is that between the girl and the miner, which was very forcibly acted by Mrs. and Mr. Arthur Ayres, of the Whittington Club, the former of whom showed as usual great dramatic capacity.

21st. OLYMPIC.—*My Cousin*—comediotta by James J. Hewson (first produced T. R., Belfast, October 16, 1885)—contained some smart dialogue, but only a conventional story of John Perryble, a retired illiterate and rather vulgar soap-boiler, whose designs to marry his son Tom to his cousin Clara are frustrated by the young gentleman having already fixed his heart on another young lady. Mr. Edward Terry as John Perryble and Miss Clara Cowper as Clara were the main support of the piece, which but for their acting would have been voted rather dull.

24th. GAIETY. (*Matinée*).—*The Great Felicidad*, a new and original comedy in three acts by H. M. Paull, takes the very worst view of human nature, and exhibits in its heroes and heroines all that is base and dishonourable. But it is a remarkably clever play, neatly constructed and full of good characterisation, though not likely ever to become a great favourite. *The Great Felicidad* is a mine which is to be worked as to shares by Charles Armstrong, Walter Prothero, and Guy Kensett, they intending to fleece the public. They neither of them trust each other in business or in love. Prothero loves Mrs. Armstrong, who is the best of the bunch, though she is a weak woman, who has married her husband out of pique. Arm-

strong is in love with Mrs. Prothero, a far more frivolous woman, and eventually goes off with her after getting a large cheque from his own wife; and Guy Kensett is also in love with Mrs. Armstrong, and because she is indignant at his advances, sets to work to show that the whole mine is a swindle, and to ruin her husband, having first taken good care to get rid of the shares he held. This was the best played part in the piece; Mr. Brandon Thomas was so thoroughly at ease as the all-complete villain he was, and yet exhibited such masterly power. Mrs. Arthur Dacre made the most she could of the very unsympathetic character of Mrs. Armstrong. Miss Cissy Grahame as Mrs. Prothero had better opportunities and availed herself of them, and was delightfully and naïvely wicked. Mr. F. H. Macklin played the scoundrel Armstrong effectively, and Mr. Arthur Dacre was earnest if nothing more as Walter Prothero. Mr. Eric Lewis made a hit by his eccentric but natural conception of Mr. Sanders, and raised some hearty laughs, and Mr. George Canninge drew a good picture of old Sir George Kensett, and as the purse-proud tuft-hunter Hake, Mr. Stewart Dawson was amusing.

24th. Miss Eliza Weathersby (Mrs. N. C. Goodwin) died in New York.

26th. OPERA COMIQUE. — *Masks and Faces*. Miss Kate Vaughan as Peg Woffington was at her best in the lighter passages and in the minuet and jig. Her dresses were magnificent; Mr. James Fernandez a more than acceptable Triplet, and Mr. Lewis Waller a very good Ernest Vane.

26th. ST. GEORGE'S HALL. — *A Man of Business* — new four-act play adapted from the Norwegian of Björnsterne Björnson's *En Fallit*, by W. Olof and William Chapman — is simply the history of a merchant recklessly trading and living beyond his means to deceive his neighbours as to his stability; he is suddenly declared a bankrupt, but aided by the devotion of his wife, daughter, and her lover — a young clerk — commences the world again, and eventually completely re-establishes himself. It is a picture of Norwegian life, but not cleverly adapted. Herr Albert Alberg showed capability as the merchant Tjeldey.

28th. COMEDY. — *The Open Gate*, by C. Haddon Chambers. The author has poetic fancy and has written a healthy little piece that is charming from its simplicity, though reminding one of *Sweethearts*. Aunt Hettie some twenty years before the scene opens has lost her lover through a tiff, and has ever since left the gate of her cottage open for his return. A niece who

lives with her is likely to lose her swain through an equally small misunderstanding; the girl's lover is the nephew of Aunt Hettie's old admirer, and his arrival to set matters straight brings happiness to all the four. Miss Grace Armytage was sweet and tender as Aunt Hettie, and Miss Elsie Irving ingenuous as the niece Jessie. Mr. E. Girardot and Mr. J. C. Buckstone made up the cast.

29th. HAYMARKET.—*Man and Wife*, originally produced at the old Prince of Wales's Theatre, under the Bancroft management, on February 22, 1873, was written by Wilkie Collins as a protest against the injustice of the marriage laws of Scotland more particularly, but the United Kingdom in general, and also against "athleticism," which then appeared to him a new craze. The cast then consisted of Mr. John Hare as Sir Patrick Lundie; Mr. Charles Coghlan, Geoffrey Delamayn; Mr. William Herbert, Arnold Brinkworth; Mr. Bancroft, Mr. Speedwell; Mr. Charles Collette, Mr. Moy; Mr. F. Dewar, Bishopriggs; Mrs. Leigh Murray, Lady Lundie; Miss Marie Wilton, Blanche Lundie; and Miss Lydia Foote, Anne Silvester. On tour, Mr. Charles Wyndham played Geoffrey Delamayn, Mr. Charles Collette Sir Patrick Lundie, and Mr. H. B. Conway Arnold Brinkworth. To recapitulate the outlines of the story: Anne Silvester is companion at Lady Lundie's. Geoffrey Delamayn, given much to athletic pursuits, a brute and unprincipled, has gained Anne's affections. She insists on his marrying her, and he arranges that she shall meet him at a neighbouring inn, within the borders of Scotland. He does not go, but sends Arnold Brinkworth, who, to save appearances, says that Anne is his wife. Presently Arnold marries Blanche, and Delamayn, when Anne claims the fulfilment of his promise, informs her that she is, according to Scotch law, already Arnold's wife. But Blanche's position, whether wife or no wife, must be made sure, and Sir Patrick Lundie, her guardian, through the aid of a letter, which Bishopriggs, the waiter at the inn, has picked up, proves that prior to Arnold having said that Anne was *his* wife, Geoffrey had acknowledged her as such. Geoffrey, finding that he must accept her in that position, leads her to expect a life of cruel treatment at his hands, but the over-training against which Dr. Speedwell has warned him, under the violent outburst of temper and strong excitement, culminates in a paralytic stroke, and the beauty of a true woman's character is exemplified by the manner in which Anne Silvester, forgetting all his wickedness,

takes him, helpless, to her heart, to watch over him and to tend him. The performance generally was excellent. Mr. Kemble was a caustic and shrewd but kindly Sir Patrick Lundie; Mr. Willard repulsively natural as the ill-conditioned athlete, Delamayn; Mr. William Herbert, in his original character, polished and easy as Arnold Brinkworth; Mr. A. M. Denison sententious and professional as Dr. Speedwell; Mr. Charles Collette, in a wonderful make-up, made a tremendous hit as the canny bibulous Bishopriggs; and Mrs. E. H. Brooke was a good Mistress Inchbare; Miss Henrietta Lindley was a graceful and urbane Lady Lundie; Miss Agnes Hewitt lovely and captivating as Blanche Lundie. The event of the evening was of course the *début* of Mrs. James Brown Potter, an American beauty, moving in good society, who no doubt has some aptitude for the stage. Her performance of Anne Silvester, though showing evidence of talent, was crude, hysterical, and exhibited a sad necessity for steady application. Her beautiful features were sometimes almost distorted in her endeavours to express various emotions; her walk ungraceful and her gestures eccentric. Nor was her accent quite what is expected, even from polished Americans. But with practice the lady will doubtless improve, as the materials are there from which a good actress may be made. Mrs. Brown Potter was very kindly received.

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#### IV.

#### APRIL.

2nd. PRINCESS'S.—*Held by the Enemy.* The success which attended Mr. William Gillette's drama in America followed it to London, and most deservedly so, for the interest created in the first act did not flag for one moment till the curtain fell. The incidents and situations were all possible and probable, the dialogue stirring, and there was a happy mixture of pathos and comedy. Charles Prescott, a colonel in the Northern Army, has long loved Rachel McCreery, who, from family reasons, is engaged to Gordon Hayne, a Confederate lieutenant. He has been into the lines of the Northern camp, is discovered, pursued, and takes refuge in the house of his betrothed's aunt, Euphemia McCreery. Here he is seen by Colonel Prescott, who makes him

a prisoner, and he is tried as being a spy. Rachel McCreery, who is present at the court-martial, turns upon the Colonel and accuses him of trying to compass the death of the Southerner from interested motives. The gallant young lieutenant will not allow him to lie under the imputation, but admits that he is a spy and glories in meeting the fate of one. He is imprisoned in one of the batteries, where is also Colonel Prescott, wounded. Rachel tends the latter, and prays him to allow of Gordon's escape. The fort is struck by a shell, the wall of Gordon's cell is broken in, and he might get away but for Prescott, who struggles with him, but weak from his injuries, is likely to be overcome, when Gordon Hayne is shot down by Surgeon Fielding. He is supposed to have died of his wound, and Rachel McCreery has obtained leave to remove his body for burial. This is only a ruse for his escape. As the supposed corpse is being borne out Surgeon Fielding insists on examining it, as he cannot account for the death. Rachel and her sister cannot hide their anxiety, which confirms the surgeon's suspicions that all is not right. Colonel Prescott interferes, and says that the general's permit must overrule any scruples of the doctor's, when General Stamburg appears, and the doctor gains his point; but, on turning back the blanket, Gordon Hayne is found to be really dead. In the last act Colonel Prescott, who has been removed for his health's sake to the McCreerys' house, is rewarded by the confession of Rachel's love for him, and her younger sister, Susan, has a second most delicious and amusing love scene with her admirer, Thomas Henry Bean, a special artist and correspondent, their budding liking for each other having been shown in the first act. There are some very strong situations. First, the sudden appearance of Gordon Hayne hunted down by the Northern soldiery; then the court-martial, with his passionate defence by Rachel McCreery, and the suffering that Colonel Prescott has to bear at her imputations; then his struggle between honour and duty, when she pleads so earnestly for the escape of her lover; and again, the agonising suspense in the hospital, which kept the audience breathless; and lastly, the tender love scene at the close, in which Rachel declares her love for the Northern colonel in defiance of all. The acting, too, was exceptionally good. Mr. Charles Warner was so tender and yet manly; and Miss Alma Murray so sympathetic and womanly, and at the same time impassioned and full of nervous strength. Mr. E. W. Gardiner surprised everyone by the power he exhibited throughout; his facial expression and gestures were

particularly good, and his entire execution of the character of Gordon Hayne most admirable. Mr. Yorke Stephens' coolness and ready repartee, his light and easy love-making with Susan McCreery—so deliciously played by Miss Annie Hughes—caused much enjoyment and laughter. Mr. S. Calhaem was excellent and very quaint as a faithful old negro servant, Rufus; Mr. William Rignold brusque and outspoken as the surgeon when on duty, and with a fund of dry humour when discipline does not rule him; and Mrs. Canninge gave a careful, well considered study of a proud Southern lady. *Held by the Enemy* was put in the evening bill on April 9, 1887.

2nd. ELEPHANT AND CASTLE.—*The Detective*, four-act drama, is, to all intents and purposes, another version of the French *Leonard* on which *The Ticket-of-Leave Man* was founded; was followed by *Bubbles in the Suds*, a musical vaudeville.

5th. Miss Henrietta Simms died; born in 1842.

9th. Revival of *The Private Secretary* at the Globe.

9th. VAUDEVILLE.—*A Dark Night's Bridal*, a poetical comedy, in one act, by Robert Buchanan, founded on a prose sketch by R. L. Stevenson. I am afraid that the audience could not quite make up their minds whether the author was in jest or in earnest, or sometimes one and sometimes the other. His "comedy" is romantic, and yet almost a burlesque of romance. A young fellow, Henri de St. Valery, arriving at a castle late at night, is mistaken by the owner thereof for an objectionable suitor for his daughter Blanche's hand. And yet, wishing to bring about the marriage at once, the old Sire de Chasseloup gives him the choice between connubial bliss and strangulation. He and the young lady both at first object, but when they come to know each other better in the course of a long interview, they agree that marriage will not be so very dreadful. The piece was but coldly received, though very nicely acted by Miss Kate Rorke and Mr. Fuller Mellish as Blanche and Henri.

11th. ELEPHANT AND CASTLE.—*Run to Earth*, drama, in four acts, by George Roberts. A not very original play, but with good melodramatic situations.

11th. ST. GEORGE'S HALL.—*The Naturalist*, musical piece in one act, by J. Comyns-Carr, music by King Hall. An amusing trifle, in which Mr. Alfred Reed as a simple-minded entomologist masquerades as a brigand, is mistaken for a robber, and makes love to Miss Fanny Holland under the name of Bacchus, she corresponding with him as Ariadne. Needless to say they



caused abundant laughter ; and they were much assisted by Mr. Walter Browne as Captain Braggit.

11th. *Jubilee Notes*, musical sketch by Corney Grain. St. George's Hall.

11th. STANDARD.—*Blind Justice*, drama, in a prologue and three acts, by E. C. Bertrand (first produced at Theatre Royal, Wolverhampton, September 23, 1886).

11th. ST. ANDREW'S PARISH ROOM, Stoke Newington.—*Parts and Players*, "original play," in three acts, by Francis Harlowe—really one of the numerous versions of *David Garrick*.

11th. Miss Louisa Payne died at Malvern.

16th. ROYALTY.—*Ivy*, comedy-drama, in three acts, by Mark Melford. Of plot there is scarce any, or at least it is so thin that it is not worth going into. The one good bit of construction is that at the close where the scoundrel, thinking he has gained his ends by burning the will, which has just been recovered, after having been made into a kite, finds that he has outwitted himself by having destroyed a former will, which left his wife certain property, that in the absence of any testamentary evidence goes with the rest to a man whom he much dislikes. In the third act a very pretty "Kinder-Garten" school scene was introduced by Miss Atherton, as Ivy has turned schoolmistress and teaches a number of children, sings some very sweet songs in her own sweet way, and had trained one tiny mite, Little Violet Iolanthe, to be most amusing in its quaint little endeavours to "act" its part. Mr. Edouin played an eccentric old steward very effectively, and displayed an element of pathos that was almost unexpected even from his capability. Mr. Eric Lewis made much of a small part as an aristocratic elderly baronet. Mr. Edward Emery was all that could be wished as an empty-headed but manly young Englishman. Mr. Wallace Erskine was an open-hearted, frank, sailor-like fellow as Walter Pynce, the midshipman. Miss Olga Brandon looked handsome and imposing as Elinor Grainger, and was sufficiently cold until the last burst of disappointment and remorse, when she exhibited genuine feeling. In fact all that they, with Groves, Kingsford, pretty Misses Dulcie Douglas, Eva Wilson, and the excellent acting of Miss Emily Dowton, could do, with the help of very nice scenery, was done to make the piece go, but to no purpose. On the same night was produced here for the first time a one-act farce, *A Socialist*, adapted by Henry Bellingham from the Swedish. The idea of this is that "like cures like." Augustus Woolgather, in order to eradicate the taint of

Socialism from his uncle Demophilus, who is otherwise the kindest and gentlest of creatures, sets up as a Socialist himself, and in that capacity quarters himself on him, and, enforcing the principles of a community of goods, helps himself liberally to as much of his worldly possessions as he requires. Demophilus finds that his principles are very unpleasant when put into practice, and so abjures them. The trifle was very thin, but enabled Mr. Eric Lewis to make considerable capital out of the part of Demophilus Woolgather.

18th. ROYAL PARK HALL, Camden Town.—*To-night at Eight*, farce, by T. D. McCord and George A. Toplis. Fairly amusing; turns on the visit of Mrs. Wrangler to the studio of Philip Perplex; he has to pass her off as a model, and in consequence gets into trouble with his sweetheart, Rose Pink, and the lady's husband.

18th. AVENUE.—Mr. Farnie's version of Offenbach's comic opera, *Madame Favart*, revived. Miss Florence St. John resumed the title rôle, Mr. Henry Ashley was again the Marquis de Pontsablé, and Mr. Lewens Major Cotignac, as when produced at the Strand, April 12, 1879, and gave unbounded satisfaction. Miss St. John was inimitable both in singing and acting. Charles Favart did not quite suit Mr. Arthur Roberts, though of course he was funny and amusing. Mr. Joseph Tapley sang remarkably well as Hector de Boispréau, and Miss Phyllis Broughton redeemed any shortcomings in the part of Suzanne by her charming dancing. Miss Clara Graham was pleasing as Captain Joli-Cœur. The piece was lavishly mounted, the chorus most efficient, and the dresses by M. and Mme. Alias so faultless and beautiful as to deserve special mention.

18th. COMEDY.—With *The Red Lamp*, a drama by Mr. Outram Tristram, Mr. Beerbohm Tree commenced his management here. The "Daily Chronicle" writes of the play somewhat thus:—"The Princess Claudia—wife of General Morakoff—has been one of the most honest and outspoken enemies of Nihilism, until she discovers that the brother to whom she is devotedly attached has secretly adopted the revolutionary creed. The Prince Alexis is a poet and a visionary, and a photograph in which he appears amid other conspirators, together with the words of the oath he has taken, is in the hands of a determined Nihilist, a journalist who hides his destructive principles under the cloak of extreme fealty to the Czar, and who furthermore as a rejected suitor has a grudge against the proud Princess Claudia. Out of love for her brother she betrays her husband's trust by signalling to the



conspirators whenever a raid upon suspected resorts is in contemplation, the means employed being a red-shaded lamp, placed at the centre-window of her boudoir. Constantly in the Morakoff Palace in St. Petersburg on business matters with the General, is Paul Demetrius, the wily agent of police, who by-and-by becomes acquainted with the message of the Red Lamp, and prevents its being made a method of communication when a plot is on foot to blow up a street by a subterranean mine, just when the Czar is passing through on his way to Moscow. The Princess knows that search is about to be made of the house in which is the entrance to the mine, and it is vital that her brother should be informed thereof at once. Accepting the escort of an American journalist, the lover of her step-daughter, she starts for the house, and is followed by the suspicious Demetrius, who fancies she is carrying on an amorous intrigue with the detestable Russian journalist. The conspirators are listening for the roll of the drums that is to announce the Czar's departure from his palace, when the mine is to be fired by Alexis by means of an electric communication. In this place she is surprised by Demetrius, for whom, however, the American is more than a match, as he has already persuaded Alexis to write a note asking his sister to come to him as he is unwell. This scene forms the termination of the third act, and is highly effective. Finally the Russian journalist turns traitor. He offers to give information to the General if promise of his own pardon be given by the display of the Red Lamp in the window. He is baffled through the interposition of a servant in the Morakoff household—also a Nihilist—and departs to meet his doom at the hands of an assassin in waiting. Before he goes away, however, he fatally stabs the misguided Prince Alexis, and the band of the imperial *cortège* playing the National Anthem as it passes in the street below, proclaims that the Czar has escaped the peril of the hitherto unexploded mine. The greatest applause came after the third act, which, as already stated, is decidedly telling. Lady Monckton plays the Princess Claudia with nicely balanced effect and an absence of monotony that is noteworthy. Mr. Beerbohm-Tree takes for himself the part of the calm and precise Paul Demetrius, and makes of it an exceedingly graphic and striking sketch. The make-up of the actor last night was so complete that it was not until he spoke that he was recognised by the audience."

19th. Mr. T. B. Shenton died; born 1812.

20th. Mr. John A. Heraud died; born 1799.

22nd. LADBROKE HALL.—*The Coming Woman ; or, The Spirit of 1900*, was first performed here. It is an extravagant skit on the extended rights of women supposed to obtain some few years hence in Boston, U.S.A., when all the offices of State are to be held by the fairer, and to be then considered the stronger sex, when ladies are to fill the posts of judges, tax collectors, philanthropists and editors, propose to the gentlemen, tax bachelors to the extent of 60 per cent. of their incomes, and when the men are to look after the babies and do the housework.

22nd. PRINCE OF WALES'S THEATRE.—*Christina*, by Percy Lynwood and Mark Ambient, is a somewhat improbable yet conventional play, and is sensational. "Avant Scene," writing of it, says:—"Christina is the only child of a wealthy Russian exile living in Switzerland. She is unfortunate in having two lovers—one, an English nobleman, handsome, muscular, well-dressed, but without any striking intellect; the other, a plausible German count, her father's trusted friend and secretary, a man of brain, but of no appearance. The showy gentleman wins the heart of the beautiful girl, and gains the enmity of the mysterious count, who is after the lady's purse. He frightens Christina into throwing over Lord Gordon and promising to marry him instead with a silly tale about her father being in danger of his life. If Christina will marry him, Count Freund will save her father from the doom of the Nihilists, so away goes the girl's promise to her lover, and the Englishman leaves her without getting an explanation of her unwarrantable conduct. The play terminates in a gloomy château, where Count Freund kills Christina's father, where Christina attempts to kill the Count, and where the Count is shot by an apparition at the top of the stairs. "Christina," in short, is too exaggerated for anything. Not only is its story improbable in the extreme, but the piece is much too didactic. Mr. Hermann Vezin played the Count in his measured, emphatic manner, and revelled in the rhetoric of the part. Mr. J. G. Grahame was the handsome lover, and Miss Alma Murray was sympathetic and unusually powerful as the heroine. Miss Carlotta Addison, Mr. Frank Archer, Mr. George Barrett, Mr. Brandon Thomas, and Mr. Martin Harvey also gave good assistance to the piece. But the hit of the afternoon was made by Miss Lottie Venne, who has never played so well as on this occasion. She acted a pert French maid with a delightful air and accent added to genuine humour."

23rd. LYCEUM.—The success of *Faust* was so enormous that it would have filled the house till Mr. Irving's departure for his American tour in July, but in response to numerous requests, he arranged for the revival of his favourite characters during the few weeks left him. Mathias in *The Bells* was the first chosen, and Mr. Irving never showed more artistic perfection than in depicting the conscience-stricken man, haunted by the sound of the sleigh-bells, and in some portions, particularly in the death-scene, the great actor even improved on his original conception. Miss Winifred Emery was a sweet Annette, Mr. G. Alexander an admirable Christian, and Mrs. Pauncefort highly commendable as Catherine. On the same night Mr. Irving showed how versatile he is, by appearing in *Jingle* as the unscrupulous, light-hearted, selfish rogue that preys on society and picks pockets with an airy self-satisfaction that proved him as clever a low comedian as he is great in the higher walks of his profession. Mr. Irving was capitally supported by Mrs. Pauncefort as Rachel Wardle, the affected gushing spinster, and by Mr. Stephen Caffrey, who was as nearly the realisation of Dickens's Sam Weller as can be possible. Mr. Archer was particularly good as the hypocritical Job Trotter.

25th. CRITERION (*Matinée*).—*May and December*, comedy in three acts, adapted by Sydney Grundy and Joseph Mackay from *La Petite Marquise* of MM. Meilhac and Halévy. Under the title of *The Novel Reader*, this was originally produced at a private performance at the Globe Theatre, on September 28, 1882, owing to the Licenser of Stage Plays having forbidden it in public in its then form. It is slight, and though amusing, will not in all probability be heard of again. Sir Biblio Magniac is fond of literary pursuits, which are much interrupted by his young wife, who is romantic and fond of reading "gushing" novels. Captain L'Estrange, a *roué*, has induced her to believe that he is attached to her, and so when her husband turns out of doors that she may be able to obtain a divorce, she goes to her lover expecting to be received with open arms, but soon finds out his true character, and so returns to Sir Biblio, and mutual concessions promise future happiness. The piece went well, thanks to the excellent acting of Mr. Gilbert Farquhar as the old book-worm Sir Biblio, Miss Kate Rorke as the flighty young wife, Mr. W. Gardiner as Captain L'Estrange, Mr. W. Blakeley as the lawyer Babington Jones, and Miss Lydia Cowell as Jane the outspoken servant.

25th. GAIETY. (*Matinée*).—*Twice Married*, three-act comedy-

drama by Clement O'Neill and Harvey Silvester. Some smart dialogue, but too improbable in its incidents to be acceptable as a play. A cheery old fellow, Mark Jessop, though married for the second time, feels all the ardour and devotion of a lover for his young wife, Margaret, and when she suddenly leaves him, almost without explanation, the blow is so heavy as to almost upset his reason. The cause of her departure, however, is that in a certain adventurer, who is endeavouring to win Jessop's daughter Cissy, Margaret recognises her first husband, Luke Valpy, whom she had supposed to be dead. Cissy is also being courted by Matthew Tyndall, a young fellow whose life is clouded by the fact that his brother has been murdered and the assassin still remains undiscovered. Margaret returns to inquire after Jessop, and her reappearance restores him to his right mind, but in order to save Cissy she is forced to disclose her relationship to Valpy, who at first denies all knowledge of her. But his identity being proved, Valpy is compelled to accept the situation. Jessop offers him all he is worth to leave him Margaret. Valpy seems inclined to accede to this strange compact, when, through a pocket-book found on him, it is proved that he murdered Tyndall's brother. Then, in endeavouring to escape from the officers of justice, Valpy is supposed to be drowned in a canal. Mr. Fred Leslie was genial and warm-hearted as the happy husband, and when struck down by calamity and bereft of reason, his acting was powerful. Mr. Percy Lyndal as Valpy, Miss Lilian Gillmore as Cissy, Miss Cicely Richards as Mopps, and Mr. E. D. Ward as Matthew Tyndall were especially good in their several characters.

26th. PRINCESS'S. (*Matinée*.)—Mr. C. Marsham Rae's *The Witch*, an adaptation from *Die Hixe*, is at best a sombre, depressing play that even excellent acting could scarcely make thoroughly interesting. On this, its original performance, it was in five acts, but was, when produced again here on October 13, 1888, curtailed and reduced to four; and a change was made in the method of Lady Althea's death, to which I refer lower down in a notice that was written by me on its second performance as follows:—In consequence of an absence of some fifteen years during the Thirty Years' War, Sir Rupert has been mourned by the Lady Althea, to whom he was betrothed. She, from her having given herself up to study, an uncommon event at the period in which the action of the play takes place (1648), has gained the evil reputation of being a "witch." Her joy at her lover's return is soon dashed to the ground, for Sir Rupert,

though honourable enough to be willing still to marry her, has almost immediately fallen in love with her younger sister, the Lady Alma, a beautiful artless girl who much resembles what her sister was at her age, and who returns the affection of her childhood's old playmate. When the Lady Althea discovers how she has been wronged, her rage and despair are such as almost to tempt her to kill the sister who has robbed her of her one hope of earthly bliss, and she determines that the cup of happiness shall not be snatched from her. But she is a noble woman, and she loves the girl to whom she has been as a mother, and so at the church door demands from Sir Rupert an assurance that his heart is still all hers. He cannot perjure himself, for his love is given to the Lady Alma. The confirmation of her worst fears renders life valueless to Lady Althea. The villagers, hounded on by one Elsa, an old harridan, who has long branded her as holding communication with the evil one, look upon Lady Althea's refusal to enter the church as a proof of her guilt, and she, taking advantage of this to rid herself of existence, denounces herself as a "witch," and rushing amongst them is immediately beaten down, and dies kneeling by a cross in the churchyard, and, as she expires, forgives her false lover and places her sister's hand in his. This is certainly a more dramatic ending than the apparently inconsequential death that the Lady Althea received from a stray bullet on the battlements, to which she rushes when her castle is standing a siege from her persecutors, who, with the superstition of that day, were anxious to make her a prisoner and burn her, and which took place in the fifth act of the original version. But the catastrophe is now almost too sudden; the action is so compressed as to come too unexpectedly on the audience, and leaves them dissatisfied that one so good and noble should meet with such an ignoble death. There is but little alteration in the rest of the play, which painfully wants relief and some lightness to brighten the sombre hues which pervade it from the commencement to the finish. It would afford excellent material on which to found an opera, but, to suit modern playgoers, is too depressing, and without that strength of dialogue which might redeem its melancholy. As is often the case with novices, Mrs. C. Marsham Rae was scarcely seen to such advantage as on her first appearance; her voice, a sweet one, did not appear to be under proper control, and her action was less easy even than before, but still there was a certain charm in the performance from its girlish innocence and ingenuousness. Of the acting of



Miss Sophie Eyre as the Lady Althea it is impossible to speak in terms of too great praise; she ran the entire gamut of the passions of love, frenzied hatred, and deep despair with a tenderness and force that have rarely been surpassed, and which drew down upon her loud and continued plaudits. Mr. Edmund Gurney again appeared overweighted as Sir Rupert; he lacked chivalry and warmth, though his work was conscientious and earnest. Mr. John Beauchamp was dignified and noble as the reviled Jew, Simeon, and Mr. Forbes Dawson, who, on this occasion, played Folko, acted with spirit and some grim humour. Miss Jenny Lee as Elsa depicted well the cruelty that superstition can beget in an ignorant woman. *The Witch* was put into the evening bill at the St. James's Theatre on November 5, Mr. C. M. Rae having taken the house for a short time, but did not prove a success, though Mr. Henry Neville was a decided acquisition in the part of Sir Rupert; Mr. Beaumont was the Simeon and Mrs. Huntley Elsa.

27th. ELEPHANT AND CASTLE.—*Anarchy*; or, *Paul Kauvar*, produced at a *matinée* for copyright purposes. A drama in five acts, by Steele Mackay, the story of which relates to the French Revolution—in Robespierre's time.

28th. ROYALTY.—*A Tragedy*, farcical comedy in three acts, by Charles S. Fawcett. Very funny and amusing, though extravagant to a degree. A barrister, Mr. Gregory Graysin, has written a play unknown to his wife and mother-in-law. It is "a tragedy," and his clerk, Isaac Parcher, overhearing the plot, thinks that his master and the leading lady, Mrs. Gregory Graysin, contemplate a murder, so he sets a detective, Christopher Cute, on their track. The play is acted and damned; the author has to fly in his stage clothes, leaving his own behind him; and when they are found, John Philip Macready Burbage the leading tragedian and the leading lady are handcuffed together as the supposed murderers. Other complications arise from Graysin imagining that Mumford Merry is his own wife's first husband returned to life. There was one continued roar of laughter while *A Tragedy* lasted. Mr. Willie Edouin represented to the life the transpontine tragedian of the old school now so fast passing away. Mr. Eric Lewis as Mumford Merry was delicious as a nervous and foolishly fond husband. Miss Olga Brandon, as his wife, in her mock tragedy was very fine. Mr. Edward Emery threw much humour into his part of Graysin. Mr. Chevalier was clever as the detective Cute, and Miss Emily Dowton amusing as the suspicious mother-in-law Mrs. Hawke.



29th. CRITERION. (*Matinée*).—*The Alderman*, comedy in three acts, from the French, by James Mortimer, is simply the story of the Alderman's relatives' endeavours to become favourite with him, in order to secure his money after he has gone. I hear that Mr. Mortimer is re-writing his adaptation. Mr. George Barrett, Miss Lydia Cowell, Mrs. C. L. Carson, Mr. F. Hamilton Knight, and particularly Mr. Brandon Thomas and Mr. Julian Cross, most distinguished themselves.

30th. STANDARD.—*The Noble Savage*, operetta, written and composed by Frederick Corder, spoken of as humorous and tuneful.

30th. NEW CROSS HALL.—*The Spinster*, three-act farcical comedy, by Percy Gwynne and Cyril Harrison, showing promise.

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## V.

### MAY.

4th. CRITERION.—*Tea*. Mr. Maurice Noel provided a source of great amusement and laughter from the ridiculous situations in the first and third acts, but the second is weakened from its being almost a repetition, in a milder form, of that of the first. Mrs. Bulpin has considerable difficulty in obtaining payment of her income from her brother, Sir James Pompasour, owing to his being penurious and averse to part with money. She therefore becomes suspicious that all is not right, and forms the idea of administering to him a certain drug, *Oculus Persicus*, which has the immediate effect of producing extraordinary hilarity and hallucinations. Mrs. Bulpin does this with the view of obtaining his temporary confinement so that she may as next-of-kin administer the estate and satisfy herself as to the position of affairs. Sir James takes the drug in his tea, and immediately determines to found a new religion, and to do so will travel first among the Choctaw Indians, and orders a supply of blankets, beads, and feathers to be got ready for him. In the second act he determines to hunt in August, and gives the strangest commands to his servants. But his cousin, Harry Holmwood, and his electioneering agent, Captain Lonsdale, have fallen in love respectively with Mary and Julia, and Harry, knowing that their suits are not acceptable to the elders, wishes

to get some hold over Mrs. Bulpin, and having picked up the bottle containing the drug, forms a shrewd suspicion that Sir James's recurring fits of aberration and excitement are due to its administration. He therefore contrives that Mrs. Bulpin shall also drink the tea, the result being that she makes fierce love to the two doctors that she has called in to inquire into the state of her brother's mind. As the price of her silence Harry obtains her influence with Sir James to consent to both the marriages. Mr. Felix Morris was exactly suited for the nervous, fidgetty, and miserly Sir James Pompassour. Miss Ffolliott Paget was excellent throughout, and in the third act, when she is making advances to the severe, sententious Doctor Locke (capitally played but badly made up by Mr. S. Caffrey), and afterwards to the mildest and most timid of little medical men in the person of Dr. Kee (humorously and gravely represented by Mr. E. M. Robson) the laughter was loud and continuous through her capital comic acting. Mr. W. E. Gregory played with ease and finish as Harry Holmwood. Mr. J. Nutcombe Gould was gentlemanly and polished as Captain Lonsdale. Miss Mabel Millett and Miss Evelyn Forrest looked two very charming young ladies. Mr. S. Wilkinson made a decided hit as the imperturbable butler, Magnum. On the same afternoon *Right or Wrong*, one act comedietta, by J. J. Bisgood.

6th. Died suddenly, Mr. George Port.

7th. LYRIC HALL, Ealing. — *A Mock Doctress*, new and original farce in one act, by Scott Battams. The author has modestly designated his latest production a farce, but he might with justice have described it as a comedietta, for its language is bright and elegant, and its action that of comedy. The story is simple enough, but is well told. Mr Oldbury, a gouty and irascible old retired merchant, has a niece, Bella, whose affections have been engaged by a young medical student rejoicing in the not too euphonious name of Joe Blister. Their course of true love does not run smoothly, and Bella hits on the idea of feigning hysterics so that a female physician, one Dr. Mary Pepper, in whom Mr. Oldbury has unlimited faith, may be called in to prescribe for her. She personates this learned lady in the character of the Mock Doctress, and so works on the feelings of Mr. Oldbury—who has a kinder feeling than friendliness for the real Mary Pepper—as to almost get a proposal out of him. At any rate, Bella gains his consent to her marriage in her own person to the young medico, who at the close of the

little play enters with his diploma in his hands. Mrs. C. L. Carson was a bright and engaging Bella, quaintly learned and captivating as the Doctress, while her disguise was very cleverly assumed and sustained. The onus of the play fell on Mrs. Carson and Mr. Perceval Clark, who made an excellent "character" sketch of the testy invalid. Mr. Charles Cruikshanks was amusing as a family servant with a *penchant* for strong drinks, and Mr. Charles S. Fawcett was acceptable as the lover, Joe Blister. The piece was very cordially received, and the author was honoured with an enthusiastic call.

7th. SANGER'S.—*The Right Man*, melodrama in five acts, by George Comer and Lionel Ellis.

9th. STRAND.—*The Clandestine Marriage*, comedy in five acts, by George Colman and David Garrick; originally produced at Drury Lane in 1766, Tom King as Lord Ogleby, and last revived at the Gaiety in 1874 with Phelps in that character. The most noticeable feature in the production here by the Conway and Farren English Comedy Company was the "finish, delicacy and humour" displayed by Mr. William Farren as Lord Ogleby, a part in which his father was so eminently successful. Mr. Conway dressed the character of Sir John Melvil very handsomely, but has really no great call on his powers. The Canton of Mr. Soutar was excellent, and Miss Angela Fenton was an effective Miss Sterling.

7th. NOVELTY.—*Stepping Stones*, modern comedy in three acts, by George Fox.

11th. PRINCESS'S.—*Vittoria Contarini*. Of this the "Globe" said:—"It is a powerful and highly dramatic work, dealing with the Austrian occupation of Italy immediately previous to 1870. An Italian lady and patriot learns ultimately the worth of one of her Austrian foemen, from whom she has received an unprovoked and indefensible insult, and seeks, after full expiation for them has been made, to save his life during a contemplated insurrection of the Venetians. In so doing she incurs an undeserved accusation of treason from those nearest to her. Many picturesque and striking scenes are elicited in the progress of the plot, and the whole shows genuine and high dramatic fibre. For its due exposition it calls for the highest style of acting. This, unfortunately, was not supplied it. Miss Laura Villiers, who played the heroine, has a fine presence, and is deficient neither in intelligence nor power. Mr. Glen Wynn, as the Austrian hero, created an eminently favourable impression; and Messrs. Brandon Thomas, W. Farren, jun., Denison, Fuller

Mellish, Miss Measor, and Miss Tinsley acted conscientiously. For its due development, however, the play requires adequate scenery and rehearsals, and the best talent at the disposition of the drama. Its reception by a distinguished audience was favourable, and no sign of success was wanting."

11th. GAIETY. (*Matinée.*)—*Blue Ribbons*, a three-act farce, by Walter Browne and J. E. Soden. At the time of its representation I wrote in the "Stage":—"Further evidence was given on Wednesday afternoon of misdirected energy and wasted labour on the part of authors in endeavouring to build up a three-act farce on the basis of a hackneyed subject, and with only material enough for one act. Mr. Drinkwater Dewlap is married to a staunch adherent to the Temperance cause, and having once exceeded, and been brought before a magistrate as intoxicated, has fallen into the power of a bibulous brother-in-law, Silas Sponger. To conceal the calls made on his purse by Silas, Dewlap has invented an evil twin-brother, whom he informs his wife he is compelled to support. He holds a mortgage on what was originally a coffee-house at Putney; but by some mysterious process this has developed into a fully-licensed house, 'The Siren's Arms'; and on Boat Race Day his sanctimonious wife, with his daughter and her lover, and his servant Prudence, with her Pecksniffian young man, are all found at the inn, brought there under the excuse that they are to attend a grand Jubilee Temperance meeting. The waiter having proved dishonest is discharged, and Dewlap takes his place so as not to lose the takings of the day, and to escape recognition passes himself off to his household as his fictitious twin, the second act closing on his arrest as the purloining waiter. In the third act he is supposed to have 'squared the copper,' and in the endeavour to regain his room from the outside falls into the water-butt, and the felonious waiter, who has been engaged for the evening at Dewlap's residence, tries to explain away his defalcations by also foisting them on a twin relative! Mr. J. L. Shine did the utmost that could be done as the perplexed, bewildered, and much-put-upon Drinkwater Dewlap, and raised some few laughs. Miss Susie Vaughan was truly comic as the sanctimonious Blue Ribbonite, his wife. Miss Cicely Richards was, as usual, perfect as the hypocritical servant Prudence, who is really accepting the attentions of the 'shepherd' Gutteredge, a part excellently played by Mr. L. Rignold; and a pair of lovers were fairly gone through by Mr. H. Bagge and Miss Florence Beale. Silas Sponger aptly fulfilled the characteristics

of his name, and had a very enticing sweetheart in Miss Billee Barlow, who, as a barmaid, infused animation into the scene whenever she was on the stage."

11th. DRILL HALL, Bloomsbury Rifles.—*The Butterfly*, one-act play, by Walter Rhodes. Harold Neal and Madge Lancaster have grown up together under the care of an old uncle, whose earnest desire has been to see them married. After his death they become engaged, Harold really loving, his cousin almost to adoration; she mistaking a sisterly for a warmer affection until Ralph Brandon, Harold's bosom friend, appears upon the scene, when she discovers her error. When Brandon is taking leave, feeling that it is no longer safe for him to remain, she betrays her secret, and Harold overhears their mutual confession of love. Stung at first by the supposed baseness of his friend, he accuses him of perfidy; but presently his desire for Madge's happiness prevails, and he joins their hands, completing his magnanimity of conduct by destroying a codicil to his uncle's will, which Dr. Prothero, their guardian, hands him, and by which he should take the bulk of the property and she but a small yearly income, whereas the original will reversed their positions. At the same time he determines to go forth and battle with the world, and forget the "butterfly" existence he has hitherto been leading. The author's work is too romantic, perhaps; but his language is poetic and earnest, and the chief situation of the play is well worked up. A curtailment of some of the dialogue, would be a decided advantage.

12th. PRINCE OF WALES'S.—A special morning performance of *Romeo and Juliet* was given here to introduce Miss Clifford as the ill-fated daughter of the house of Capulet. The lady proved to be very pretty, possessing an excellent figure and presence, and exhibited considerable girlish charm and some dramatic power as Juliet, but also showed that she much lacked training. Mr. Frank Cooper looked the character of Romeo to perfection. There might have been a little more passion in his love, but in the tragic situations his was an excessively fine performance. Mr. James Fernandez invested the character of the Friar with a kindly yet sacred dignity, and the Nurse of Mrs. Sidney was excellent.

14th. *Dan and Dick*, eccentric comedy, in three acts, by Herbert Gough and Morris Edwards. Ladbroke Hall.

14th. Miss Mary Anderson appeared as Bianca, in Dean Milman's tragedy *Fazio*, at the Alexandra Theatre, Liverpool.



14th. Died, Mr. J. Haddock.

14th. PRINCE OF WALES'S.—*Jubilation*, new musical mixture, in one act, by Richard Henry, with music by Ivan Caryll and H. J. Leslie. A very smartly and ingeniously written skit on the extravagances of the Jubilee. The topical allusions are clever and most laughable, and plenty of fun is caused by the loves and jealousies of two pairs of sweethearts, and the extravagant loyalty of an octogenarian grandfather. The music is bright, tuneful, and catchy. Mr. Arthur Williams was excessively droll as old Jones, and Mr. J. Le Hay only second to him as Herkomais Miller, Miss Harriet Coveney funny as a servant, and Miss T. Roma showed genuine humour as Araminta. *Jubilation* was most favourably received, and ran beyond the end of 1887 with undiminished nightly applause.

16th. LYCEUM.—According to promise, Mr. Henry Irving revived *The Merchant of Venice*, with that perfection of mounting and scenery that distinguishes everything done under his management. Of his Shylock, or Miss Ellen Terry's Portia, nothing can be said that is not already known. They are so highly esteemed by all playgoers that to praise them would be "to gild refined gold, to paint the lily." Of the rest of the cast, Miss Winifred Emery was an admirable Jessica, Mr. George Alexander a gallant and impressive Bassanio, and the Gratiano of Mr. Charles Glenny was a genuine piece of comedy.

16th. OPERA COMIQUE.—*As in a Looking-glass.* Mrs. Bernard Beere had just faith in her own powers when she chose Mr. F. C. Grove's dramatisation of Mr. F. C. Philip's novel, that she might play Lena Despard. For though the woman is almost all that is bad, though she has wronged her first husband, has preyed upon society, ruined the happiness of a young girl, entrapped the man she does at last really love into a union with her, and then only makes what she fancies is an atonement by self-destruction—in spite of all this wickedness, this great actress enforced interest in herself, and in the end even commanded sympathy by her well-expressed misery and the agony, mental and bodily, of her final scene. For the sake of the handsome, but unprincipled, Captain Jack Fortinbras, Lena Despard has betrayed her husband and been divorced by him. Her lover, though he has left her to shift for herself, preys upon her purse whenever she is in funds. She has discovered that Algernon Balfour feels more than admiration for her, and marks him down to be her husband. There is an obstacle, as he is engaged to Miss Vyse; but by cunningly teaching her to believe



that Algernon was almost bound to herself at the time he was pretending devotion to Miss Vyse, she induces the high-spirited girl to break with him and prevents any chance of an explanation. At Monte Carlo Lena Despard is very successful at play, and Fortinbras demands a large portion of her gains, threatening an *exposé* of her past life, when she finds an unexpected friend in Count Dromiroff, high in power in the Russian Secret Police. He has a hold over Fortinbras, who has once been in his pay as a spy, and has further committed sundry acts that would bring him to an English prison. Dromiroff holds this knowledge *in terrorem* over him and frees Lena for the time from his menaces. She is now fortunate in love, for Algernon Balfour proposes to her. The marriage takes place; she loves her husband sincerely and is determined to redeem her past, when her evil genius, Fortinbras, comes again to demand a large sum as the price of his secrecy. She, knowing that this will be but the first of many such demands on his part, and determined that her husband shall not be made the source to supply Fortinbras's purse, defies him. Balfour appears on the scene, and naturally asks what possible connection there can be between them that should bring Fortinbras there. And so Lena Despard herself tells the history of her shame, and as Balfour cannot forgive her the deceit, which he might have pardoned through his love for her had he known it before their marriage, the miserable wife, who had apparently reached a safe haven, finds herself wrecked again, and destroys herself with a poison that gives her intense suffering—a suffering heightened by the fact that she dies alone, without one pitying soul to soothe her agony or to hear her cries, for her husband and Count Dromiroff break in the door too late to do more than lift her dead form. Her persecutor does not escape, for he is handed over to justice. Mrs. Bernard Beere has never been seen to such advantage as in the character of Lena Despard. As the heartless but captivating adventuress, in the early scenes she played with a lightness of touch and worldly cynicism that at once carried her audience with her. Later, as the pursuit of Balfour, commenced from base motives, draws her into a real affection for him and brings with it the dawn of punishment, she gave those glimpses of a nature not wholly dead to all that was good and pure; and in the last act, where she had to exhibit the strongest passion, there was a power shown that fairly enthralled one. Her closing scene was almost too realistic and heartrending, so vividly was the agony and bitterness of death portrayed. Mr. Herbert Standing was an

exceptionally good Captain Fortinbras, an utter scoundrel, but used to society and outwardly a gentleman. As Count Dromiroff, M. Marius gave a notable piece of acting, with plenty of *finesse* and power, and yet tinged with the admiration of one who, not too particular as to moral character, could almost himself become ensnared by the Delilah with whom he is brought in contact. Mr. Bucklaw was robust and manly as "Algie" Balfour; Miss Eva Sothorn wanted a little more spirit as Miss Vyse, but was graceful and unaffected. *As in a Looking-glass* achieved such a success as to run up to the time that Mrs. Bernard Beere went on tour in the autumn. On her return it was revived and played till the end of January, 1888.

17th. VAUDEVILLE.—*Moths*. Miss Rosa Kearney gave a *matinée*, and as Vere Herbert showed improvement; Miss Fanny Brough, as Fuschia Leech, and Miss Carlotta Addison, as Lady Dolly Vanderdecken, were, as of old, exceptionally good. Mr. Bassett Roe, as Prince Zouroff; Mr. Laurence Cautley, as Correze, and Mr. Yorke Stephens, as Lord Jura, were all deserving of praise.

18th. Mr. Wilson Barrett and Miss Eastlake arrived at Liverpool from America. 19th.—Reception at Midland Hotel, London.

21st. SANGER'S.—*A Kitchen Tragedy*, farce, by E. R. Barwick.

21st. STRAND.—*Road to Ruin*, Holcroft's comedy; Mr. William Farren particularly good as Old Dornton, and Mr. Edward Righton as Goldfinch.

23rd. GAIETY.—Miss Nellie Farren's benefit, when she drew tears by her exquisite rendering of Smike in Andrew Halliday's version of *Nicholas Nickleby*, and subsequently gave a clever performance of Tilburina in *The Critic*.

23rd. PRINCE'S HALL, PICCADILLY.—*Is Madame at Home?* a very brightly written comedietta, adapted by Miss Minnie Bell from the French, and telling of how a gentleman, Mr. H. M. Hanley, calling on a lady, Mrs. Meredith, for the purpose of obtaining the return of a friend's letters, finds the young widow so charming that before the interview is over he offers her his hand. He is refused, however, as she already loves, and discovers that he has made a mistake in the lady whom he has visited, the one he is in search of living on the next flat, the error having been brought about by his only inquiring whether "Madame is at home?" without mentioning any name.

24th. PRINCE OF WALES'S.—*Peaceful War*, comedy in three

acts, by Sophie Scotti and Leopold Wagner. Another version, or adaptation rather, of Von Moser and Schonthan's *Krieg in Frieden*.

25th. Fire.—In a theatre in Old London Street, New York; no lives lost.

26th. Fire.—Opéra Comique, Paris, burned; 200 lives lost, 150 injured.

26th. ST. GEORGE'S HALL.—*Lady Deane*, domestic play in four acts, by Alfred A. Wilmot. Same evening, *Misled*, by A. A. Wilmot. Neither of these require comment.

27th. VAUDEVILLE.—*The Skeleton*. This adaptation is interesting as being the work of Mr. Yorke Stephens and "Austin Stannus," now better known as Miss Clo. Graves, the talented authoress of *Nitocris*. *The Skeleton* was first played at a *matinée* on this date, and the success which attended it then no doubt induced the management of the Olympic to put it in the evening bill. All the complications arise from the susceptible nature of Mr. Willoughby Wilkinson, who carries on an innocent flirtation with Rose Ducombier, a circus rider. She discovers his address and calls on him. He is in terrible dread of his mother-in-law, Mrs. Woodruff, and so, as the arrival of his ward, Ada Durnford, is hourly looked for, passes the fascinating Rose off as that ward, and when Ada does arrive packs her off to a boarding-house opposite. Here she meets with a lover in Charles Vassar, and there also is located Jacques Legros, who is most anxious to secure Rose Ducombier for a Paris circus. His hunting after her, the agonies that Willoughby Wilkinson and his uncle Peter suffer in their endeavours to prevent her discovery, and the mistake that Tom Prideau makes in proposing to her thinking that she is the rich Ada, produced an amount of laughter that was owing not only to the drolleries of the incidents, but to the cleverness of the acting. The honours were carried off by M. Marius, who was inimitably true to the nature of the character. Mr. Yorke Stephens, Mr. Richard Purdon, and Mr. Lewis Waller were also very good. On the same afternoon was produced, for the first time, Scott Battams' thoroughly original and well-written one-act piece, *After*, of which the following is the outline. Madge Oliphant is an actress whom Lord Calvert woos and has almost persuaded to accept him; but through Gladys Maynard (a young lady to whom he is publicly betrothed) she not only discovers that by his slanders of herself and her family he has separated her from her former lover, Rex Maynard, but it leads up to her learning that he is the man who seduced

her younger sister, broke her heart, and caused her death as well as that of her father. When Lord Calvert proposes he is scornfully refused, his baseness exposed, and Rex and Margaret reconciled. The piece is so strong, dramatic, and impassioned, and at the same time requires such a capable actress as Miss Sophie Eyre, who was magnificently grand as Madge Oliphant, that it is almost too good for a *lever de rideau*, and might be elaborated into three acts. Mrs. C. L. Carson made a decided hit as Gladys Maynard, playing with much nicety and tact a difficult part, and Mr. Barrett Rowe well portrayed the varied emotions of the false Lord Calvert, and was particularly good in the last scene, where his villainy is exposed.

27th. Died, Mr. John Wilson Ross; born in 1818.

28th. LYCEUM.—*Louis XI.* was chosen by Mr. Irving as the third of his revivals. All the cruelty and selfishness, the abject cowardice and superstition, the ambition gratified by base and tortuous means, the guilty conscience shuddering at the phantoms it conjured up, were expressed with a subtilty and in a manner that presented a living picture of a monarch that history tells us was hated and feared, closing in a death-bed scene impressive and absorbing in its intensity. Mr. Alexander won great praise for his gallant and forcible characterisation of the Duke de Nemours. W. Archer, as Oliver-le-Dain, barber, favourite, and minister, was more than acceptable. Miss Winifred Emery was delightfully natural and tender as Marie, and Mrs. Chippendale once more gave a clever rendering of Martha, the peasant.

28th. SANGER'S.—*Buffalo Bill, or Life in the Wild West*, popular American drama in four acts, by Colonel Stanley and Charles Hermann.

30th. ELEPHANT AND CASTLE.—*Buffalo Bill*, by George Roberts.

30th. BRITANNIA.—*The Visiting Card*, comedietta by Tom Craven.

30th. Fire.—Small outbreak at the New Burg Theatre, Vienna; no lives lost.

## VI.

## JUNE.

1st. LYCEUM.—*Werner*. Though only produced for one afternoon, for the benefit of Dr. Westland Marston, a dramatic poet whose work has been of the best, but to whom Fortune has not been too kind,—Mr. Henry Irving had the dresses, scenery and accessories specially prepared, the music composed, obtained the valuable aid of Mr. Seymour Lucas, A.R.A., and put the whole on the stage with the same completeness of detail that distinguishes the productions at this theatre for the evening bill. The “Daily Chronicle” notices the play as follows :—“With the exception of *The Deformed Transformed*, which, though begun about the same time, was not completed until several months later, *Werner*, or *The Inheritance*, was the last of Lord Byron’s plays. It took a little more than a month in writing, and the task was ended January 20, 1822, though it was not published in London until the following November, when it received harsh treatment from the leading critical reviews. This is scarcely surprising, as it is the least original of its author’s efforts in this direction.—The tragedy was dedicated to Goethe, and in the preface Lord Byron candidly made admission of his absolute indebtedness to Miss Harriet Lee’s forcible story ‘Kruitzner, or The German’s Tale,’ comprised in ‘The Canterbury Tales,’ written by the Sisters Lee, and published early in the century. Before ten years had passed (1830) it was played at Drury Lane by Macready, with whom the part of *Werner* became a great favourite. Fourteen years later, at Sadler’s Wells, Phelps took up the character, and in this play fifteen or sixteen years nearer our time, the famous tragedian introduced his son Edmund to the stage as the handsome, recreant, and uncontrollable Ulric. *Werner*, unlike *Sardanapalus* (which was one of the finest of the magnificent revivals by Charles Kean at the Princess’s during the ‘fifties’), *Manfred* (produced by Mr. Chatterton at Drury Lane, with Mr. Phelps as the mystic hero), or *Marino Faliero* (also played at Drury Lane under the same management, with Mr. Phelps as the aged Doge), does not readily lend itself to spectacle. *Werner*, indeed, as a stage play, depends for its effect upon the imagination entirely upon the quality of the acting. Putting his finger at once upon what he justly regarded as ‘a blemish in the play,’



namely, the vagueness of the degree of Ulric's blood-guiltiness prior to the terrible disclosures made by Gabor the Hungarian in the last scene, Mr. Irving persuaded Mr. Frank Marshall to lend literary assistance in making the audience understand, both by eye and by ear, that Werner's new-found son was the assassin of the sleeping Stralenheim. The piece was given in four acts—the second and third being thrown together, and including Mr. Marshall's added scene—and the dialogue of the subsidiary characters was considerably reduced, as was necessary. Many of those who know the original text may, however, be surprised to hear that Mr. Irving ignores the scene with the Prior Albert, in which the high-souled Count Siegendorf rids himself of the rouleau of gold he had stolen from his enemy Stralenheim (but which he had never used) by giving the money to the Church for pious purposes. In the Lyceum adaptation the Count hands the money for religious ends to Ida, the daughter of the murdered man. Mr. Marshall's interpolated scene comes between that of the secret passage and the garden of the original. The hidden Gabor goes in the direction of the ray of light he perceives in the distance, and then, by the raising of gauzes and an arrangement of the lights, the bedchamber of Stralenheim is disclosed. Ulric speaks a few lines, and, bending over the doomed noble, inflicts the fatal stab. After he has stealthily retired into the adjoining room Gabor opens the secret panel and, pulling aside the bed curtains, is horrified at the sight presented to his gaze. From the position in which he stands he can see Ulric washing his blood-stained hands, whereupon he hurriedly departs by the way he came. The scene is, as the reader will recognise, an exact reproduction in action of the story subsequently told by Gabor to the father in the presence of his guilty son. The scene certainly makes clear to the audience who is really the murderer, and at the same time does not check the current of the plot. Mr. Irving contrives to make the character of Werner marvellously interesting. Those who closely observe this morbidly sensitive and petulant Werner—a weird-looking being with white hair and dark habiliments—as at the rising of the curtain he restlessly paces the room, oblivious of the storm that rages without, may perceive something of the wretched son. His intellect is clear, his hands are unstained by crime, but he chafes at his poverty and is offended when questioned. The scene following the recognition of the son, when the stir made about the lost gold provokes from Werner arguments respecting degrees of criminality that are afterwards



used with heart-crushing effect by the son when brought to bay, is very powerfully acted; but notwithstanding the fever of excitement in which Werner is so long depicted, Mr. Irving garners up his strength for the final scene.

"Each impersonation in the play deserves a word of mention, but a few general terms of commendation must suffice. Miss Ellen Terry did much with the subordinate part of Josephine (which used to be played by Mrs. Warner), particularly in the opening scene; Miss Emery was a graceful Ida; Mr. Alexander was a duly impetuous Ulric; the sturdy bearing of Gabor was capitably maintained by Mr. Wenman; Mr. Glenney looked splendid in his semi-Oriental garb of orange, with rich green velvet mantle trimmed with fur, and cap with aigrette, and caused the heartless selfishness of Stralenheim to stand out prominently; and Mr. Howe made a delightful old gossip of the Intendant. The dresses and appointments were, as already stated, perfect to the period, 1648.

"After appropriate honour had been paid to Mr. Irving and the other performers, Dr. Westland Marston came before the curtain, to thank, in an eloquent and heartfelt speech, the manager, the actors, and the audience for the kindness they had shown him."

The benefit and subscriptions realised nearly £800.

2nd. ST. GEORGE'S HALL.—*The Beautiful Duchess.*

3rd. Died, Mr. William Clark. Made his first appearance at Weymouth in 1833, and was for forty years a member of the old Haymarket Company.

4th. COMEDY.—*The Step-Sister*, domestic comedy in one act, by W. Sapte, jun. A touching little piece that tells of a blind girl's unselfishness. Mary Potter is blind, but is happy because she fancies she is loved by John Carter. Her dream of a bright future is destroyed, however, for she overhears his declaration of affection for her step-sister Emily. She not only joins their hands, but pleads to their father, Ben Potter, and not unsuccessfully, for their forgiveness. Miss Janet Achurch was exquisitely refined, gentle, and tender as the blind girl. Mr. C. Dodsworth's Ben Potter was artistic, and Miss Aylward was particularly good as the general servant, Sarah.

4th. PRINCE'S HALL.—Miss Adelaide Detchon gave the first of her series of public recitals on Saturday, June 4, but her entertainment was scarcely strong or good enough for a general public. For half an hour the quaint little inflexions of voice, the prodigality of gesture, and the use of the lower register were

amusing from their freshness; but after a time the absence of genuine elocutionary power became very apparent. The gestures, though always graceful, bore no relation to the subject, and failed to "suit the action to the word," while the deep notes of a Lady Macbeth were too tragic, and frequently quite unsuited to the, for the most part, domestic character of the subjects the young lady chose. This was more particularly noticeable in "Annie and Willie's Prayer," and in Jean Ingelow's "Cusha." In a purely humorous recitation Miss Detchon was decidedly at her best. Her "Description of the American Country Dance" was instinct with fun, and the clever marking of the rhythm lent additional piquancy to the delivery. In "The Charcoal Man" she was particularly happy, and here her singing voice came into useful play in the tone of the "charcoal" cry, though the echo of the original note was scarcely true. Miss Detchon's sweet soprano rendered her good service in "The Spinning Wheel," and in the musical setting to "Cusha, or the High Tide on the Coast of Lincolnshire," which Mr. Edwin Bending had arranged for her. Miss Detchon had much improved since her appearance in *Agnes* at the Comedy Theatre in March, 1885, and judging by the performance under notice would do better on the regular stage than on the elocutionary platform.

5th. Died, Mr. R. W. Younge. Born in Liverpool in 1821; first salaried engagement at Newcastle in 1837; first appearance in London, 1853.

6th. Death of Mr. W. G. Cassidy. He formed the first troupe of female Christy Minstrels which ever travelled.

7th. LYCEUM. (*Matinée*.)—*The Amber Heart*. I feel I cannot do better than quote, nearly in its entirety, the notice of the "Daily Telegraph":—"Lucky is the author whose verse is kindled into poetry, and whose heroine of fanciful romance is idealised by such an actress as Miss Ellen Terry. It was not the memory of Undine, or Beatrice, or Elaine, or Vivien; it was not after reading Fouqué, or Dante, or Tennyson; it was not after diving deep into mediæval romance or modern poetry, that Mr. Alfred C. Calmour sat down to write his pretty story of *The Amber Heart*. It must have been after studying very closely and very surely, with keen appreciation and intense sympathy, that curious compound of childlike innocence and womanly tenderness, that strange amalgam of German mysticism and Italian fervour, the elf-like weirdness and picturesque idiosyncrasy of the one actress of our time, most difficult to

describe but most easy to admire, who yesterday secured perhaps the surest acting triumph of her long career. Ellaline is Miss Ellen Terry, and Miss Ellen Terry is Ellaline. . . . We have not so many fanciful writers that we can afford to despise graceful thoughts and poetic earnestness; the stage is not so overstocked with fancy that we need throw cold water on *The Amber Heart*, and we do most emphatically insist that our memories will be fresher and pleasanter in the after years from the recollection of this pure, romantic Ellaline. Let us, then, take up the story from that inspiration, for there is the play. In some romantic court of who cares where, at some imaginary period, who knows when, at an age that is undated, and in a country unnamed, there dwells a girl without a heart—one Ellaline. The poet-troubadour sighs for her, as poets will sigh for what is beautiful; the lusty warrior schemes for her, as warriors will for the unattainable; the old men rave about her charms; and the envious women curse her fantastic mysticism; but through all this little world of hate and love, and greedy passion and envious jealousy, floats peaceful in her rest this loveless woman. She is not wilful, or frivolous, or heartless, or soured; her story simply is, she cannot love. . . . Love, with its pain and tears, its delirium and regret, passes her by, and leaves her a creature to be loved, but innocent and pure. A learned man, Coranto, who has watched this fairy creature from her infancy, and loves her as a father does his child, tells Ellaline in an unguarded moment the story of her spell. Her mother loved too deeply, and was deceived, and for her relief they gave her as an amulet an amber heart, which should have charm against the poisoned spells of love. Around the neck of Ellaline, her child, still clings the treasure, which she, out of mere wilfulness, tears from her neck and flings into the lake below. All changes from that moment. As in the Palace of Truth, all the girl's life is inverted from that hour. Love comes, with all its pain, its doubt, its misery unutterable. The poet-egotist, who had cast his arms about the fair girl's neck, is false to her. The pretty cousin rival is the theme of all his love-songs, and when at last the bitter truth breaks on the sad, abandoned woman, she sits her down under the lilac trees and sobs her heart out in the truest accents of woman's grief that the modern stage has heard. There can be but one end to such a tale—a sad one. The amber heart must be discovered and restored, and with it surcease of love and dim forgetfulness. It is a strange ending to the poem, and full of reflection, for how is

it that that we who watch, pity poor Ellaline more on her return to love's unconsciousness than we did in her extreme agony of love? The philosophy of Mr. Calmour's muse is wrong. The grief of love is full of pain and torture and distress, but even that grief is preferable to the dull lethargy of nothingness. Tears flow at the sight of Ellaline's dumb agony and wounded heart, but when she once more wears the amber amulet, scarcely a soul in all the house is found to envy her.

"All who have understood and studied these many years the nature of Miss Ellen Terry on the stage can imagine how she would render this double woman: First the child and then the woman; first the bud and then the flower; first the prose and then the poetry; first the innocence and then the passion. But few could have imagined who did not hear how truly she could convey the touching accents of a broken heart. This is not acting, as acting is commonly understood. Those deep throat notes broken into sobs, the woman wrestling with hysteria, the eyes and the heart at war with one another, the waving hands, the whole form crushed with emotion, the cry, the true cry of the heart that startles and stabs those who listen. These are the gifts of sudden inspiration as true as it is beautiful. Her sobs rang with such plaintive accent; there was in the woman's grief such piteousness; there was such a memory of the child in the woman's love-pangs; such intense sympathy existed between actress and audience, that when the curtain fell the whole house broke into applause, and the actress was called four times, whilst the tears streamed from every woman's eyes in the house. It was a very memorable occasion.

"A better contrast could not have been found to this nervous impressionable, loving creature, woman in her every tone and gesture—this fantastic, graceful Ellaline, who seemed to walk bathed in a delicious light of gold and violet—than the faithful, strong-hearted, loving Coranto, played with such distinction by Mr. E. S. Willard. He was not the stagey counsellor, no prig or pedant, but simply a loving, tender-hearted man who had known sorrow and studied deeply in the book of grief. His face was calm and his hair whitened, and the only consolation one had in Ellaline's return to nothingness was the reflection that she would be comforted by this good man's love. We have had much to say ere now of faulty elocution on the stage. But Mr. Willard's delivery of the verse was admirable throughout—dignified, incisive, and correct. . . . Mr. Beerbohm Tree played the later scenes in which Silvio is concerned far

better than the earlier ones, simply because he then touched character. The fantastic egotist, the weary lover, the poet eaten up with self-sufficiency, came readier to his hand than the fervent and passionate lover. . . . Miss Cissy Grahame was seen to great advantage in a difficult and disagreeable character—the rival woman who taunts poor Ellaline—and the general sombre tone of the poem was pleasantly and always inoffensively relieved by Mr. Kemble as an old garrulous coxcomb. Other characters fell to, and were judiciously handled by, Mr. Tyars, Mr. Beaumont, Miss Helen Forsyth, and Miss Giffard.

"It is needless to state how admirably the play was mounted, and never before have the Lyceum tricks of light upon face and flowers been used to such conspicuous advantage. When all was over, and Miss Terry with her companions had been again congratulated, there was a loud cry for the author, to which Mr. Calmour responded. It will be very strange if *The Amber Heart* is not played again, for in it Miss Ellen Terry is seen at her very best."

9th. PRINCE OF WALES'S. (*Matinée*).—*Lady of Lyons*. Mr. T. B. Thalberg as Claude Melnotte; Miss Grace Hawthorne as Pauline Deschappelles.

14th. OLYMPIC.—*The Golden Band*. Of this the following notice appeared:—"The *Golden Band*, with which Miss Agnes Hewitt began last night her season at the Olympic, is a vigorous but conventional melodrama, in four acts. To originality it puts in no claim, being, in fact, to a great extent a species of alteration of the *Silver King*. Like that famous drama, it opens with a murder; like it, it shows a wife, with her offspring, subjected to evil treatment in the absence of her husband; like it, again, the reappearance of the missing spouse, believed to be dead, does not bring immediate prosperity, the machinations of enemies and villains continuing after his return. The fact, however, that the protector of the neglected wife is, in each case, a faithful servant, played by Mr. George Barrett, and the addition of needlessly elaborate changes of scenery, are points of resemblance with which the public are more likely to be impressed than by any similarity of motive. The title of the play indicates the wedding ring which Captain Frank Weatherley places on the finger of Ellen Grandison. The ceremony by which these two beings are united is performed by a man who is not a clergyman. When, accordingly, the husband is supposed to be slain in Afghanistan, his

younger brother, who has married a shrew, is able to make the heroine believe herself dishonoured, and quit in his favour the house that is legally hers. Only when, after the return of the husband severely wounded, an attempt is made by his younger brother to lodge him in a lunatic asylum, is the true state of the law explained. In the elucidation of this story the ordinary kind of melodramatic scenes are brought about, and the ordeal through which virtue is compelled to pass is sufficiently severe. Comic allies, whom a casual act of kindness on the part of the heroine have gained, assist in bringing about a happy conclusion, and the humours of various eccentric characters are allowed full play. Setting to her company a fine example of self-sacrifice, Miss Agnes Hewitt plays the wife of the younger Weatherley, a woman who after the first act, and even in a portion of this, is shown as one of the basest of intriguers and most unsympathetic of women. Miss Hewitt's graces of person rendered the part attractive at the outset. So artistically conscientious was, however, the impersonation, that the character was necessarily repellent. Miss Maud Milton showed much pathos in the agreeable character of the heroine, and to her and her soldier husband, cleverly played by Mr. J. G. Grahame, the sympathies of the audience went out. Mr. George Barrett had evidently sat for the picture of Pengelly, the devoted adherent of Mrs. Weatherley, and was at his best. Mr. Brandon Thomas has rarely, if ever, been seen to such advantage as in William Orchardy, a burglar and murderer disguised as a clergyman. To this character he assigned a striking and effective individuality. Mr. Darbshire was also good as the wicked brother of the hero. Mr. Cannings, Mr. A. Davis, Mr. J. P. Burnett as a tipsy trainer of thieves, Miss Eugenie Edwards as a street arab, Mr. F. Wright as a German inn-keeper, and Miss Kearney as his Irish spouse, were all included in an adequate rendering."

14th. STRAND. (*Matinée*).—*The Oath*, romantic drama, in a prologue and four acts, by James A. Meade (first produced at Manchester). A fairly good piece, with considerable humour and vigour, but a little too sentimental at times. The plot rests on a false accusation of murder, and the means by which the crime is brought home to its perpetrators. Lin. McGrath is beaten to death by the steward, Byng, whom he has got dismissed from his employ on account of his acts of cruelty to the tenants. Earl Glenville comes across the body, and thinking there may be some life in it, brings out his brandy-flask, and in



his hurry to rush off for assistance leaves this and his riding-whip, which are brought up as circumstantial evidence of his having committed the crime. He is sentenced to death. The real culprit is Stephen Byng, but there is no one who can prove this but Father McGrath, the priest, and he is bound by the secrecy of the confessional; but, fortunately, Byng again mentions *in the prison* all the details of the crime, and the priest is then able to hand him over to justice. The author, Mr. J. A. Meade, played well as Stephen Byng; Mr. Fuller Mellish was clever as Lin. McGrath, and Mr. William Rignold excellent as Father McGrath. Miss Fordyce showed spirit as Kathleen McGrath, and Miss Florence Anderson exhibited considerable power as Lady Cecilia Glenville.

15th. PRINCE OF WALES'S.—*Uncle's Ghost*, psychological farce in three acts, by W. Sapte, jun., is a skit on spirit-rapping. A departed Mr. Smithson returns to see that his property and his widow are taken proper care of. Would make a good one-act farce. Was principally noticeable for the delicious acting of Miss Kate James as the American girl, Irene Bartholomew, and Mr. T. P. Haynes's drollery and humour as the shade of Smithson. Same afternoon, *Sample versus Pattern*, farcical duologue.

16th. LYCEUM. (*Matinée*).—Miss Amy Roselle took a complimentary benefit. The house was crowded. The programme consisted of the first act of *Money*, with Mr. Charles Collette as Sir John Vesey, and Mrs. John Wood as Lady Franklin; then came a scene from *King Henry VIII.*, with Miss Genevieve Ward as Queen Katherine of Arragon—her first appearance since her tour round the world—a very powerful and dignified performance; then the Trial Scene from *The Merchant of Venice*, with the Lyceum cast; *Ici on Parle Français*, with Messrs. J. L. Toole (Spriggins), Arthur Cecil (Victor Dubois), Lionel Brough (Major Rattan), and Kate Rorke (Mrs. Rattan); and *Trial by Jury*, with Mr. Rutland Barrington as the Learned Judge, and Miss Geraldine Ulmar as the Plaintiff, with some of the best known names in the profession as the Bridesmaids and the Jury. Miss Amy Roselle recited "Rizpah" with intense feeling.

17th.—Death of Mr. Joseph Pierpoint, formerly a member of the Royal English Opera, and vocalist at the Promenade Concerts.

18th. NOVELTY. (*Matinée*).—*The Punch Bowl, or The Royal Brew*; libretto by T. Murray Ford; music by John Storer, Mus. Doc. The groundwork of the plot is funny. A pretended

magician induces a monarch to believe that he will become invisible by drinking punch the magician has concocted. The music was pretty and some of it skilfully written, but as much fun had not been extracted from the idea as was possible.

23rd. Death of Mr. Tom Wilson, one of the best farcial comedians. First appeared at Glasgow in 1884.

27th. VAUDEVILLE. (*Matinée*).—*Constance Frere*, play in a prologue and three acts, by Herbert Gough and Morris Edwards. Interesting, but worked up from well-worn incidents, and padded with long disquisitions that have nothing to do with the plot. Constance Frere has loved Captain Blake, not wisely but too well, and he refuses to marry her. His baseness, as she fancies, changes her whole moral nature, and she takes a situation as governess, determined to win the first man of position that she can as a husband. She soon succeeds, for Lord Wymer falls desperately in love with her and marries her. Blake returns from India and thrusts his odious attentions on her, and because she will not listen to him threatens to expose her past, and when she calls her husband to defend her, actually does so and tells Lord Wymer that she was formerly his, Blake's, mistress. However, in the last act Lord Wymer forgives her, and the scoundrel Blake is driven from England. Miss Alice Yorke, who gave the *matinée*, as Constance Frere exhibited much pathos and a great deal of force and emotional power. Mr. Frank Cooper's Lord Wymer was deserving of the highest commendation, and Mr. Bassett Roe was the cold, heartless, and unscrupulous villain Blake, to the life. Mr. Cecil Warde, as an unselfish generous fellow, Alan Fenton; and Miss Rose Roberts, as a particularly disagreeable old maid, Miss Carrington, were also worthy of praise.

27th. GAIETY.—*Civil War*. Though the withdrawal of M. Delpit's drama, *Mdlle. de Bressier*, from the bill of the Ambigu was assigned to the effect it might produce on the turbulent section of the Parisians, it is very doubtful whether it would have proved a favourite in that capital. Mr. Herman Merivale's version, to which he has given the name of *Civil War*, owed any success it may have achieved to the very strong cast, which included the names of Miss Amy Roselle, Mr. James Fernandez, Mr. John Maclean, Mr. J. L. Shine, Mr. Arthur Dacre, Miss Julia Gwynne, and Miss Fanny Brough. Some of these were seen on the stage but for a few moments, and all but one (Miss Roselle) had but few lines to say. The interest of the play is not arrived at till the third act, in which comes the

strong situation for Mrs. James Brown Potter and Mr. Kyrle Bellew. In fact, the author has loosely constructed his play, and has not even given us that dialogue that we may expect from Mr. Herman Merivale, much of it sounding akin to a literal translation. The story is one of a conflict between love and filial duty. Faustine de Bressier, the daughter of a general and sister to a lieutenant in the French Army during the Commune, learns that her father has been killed by the Communists in a sortie, and her brother murdered by the band of which Pierre Rosny, to whom she has just offered refuge, is the chief. Almost beside herself with grief, she gives him up to the troops, by whom he is immediately shot. Later on she falls in love with Jacques Rosny, his son, a young sculptor; but faithful to a wish imposed on her by her father that she should give her hand to her cousin, she confesses her love for the young artist, but says that they must part. After some months of marriage her husband is killed, and she appears to be free to marry Rosny, when he discovers that it was at her hands his father met his death; and then comes the struggle, in which love eventually comes out triumphant. This, briefly sketched, is the plot, the *dénouement* of which is only delayed by tedious incidents that are unnecessarily introduced. It is in the mutual confession of love in the third act, and her alternations of grief and joy in the fourth, that Mrs. Brown Potter showed the marked improvement in her acting, and exhibited a depth of passion that has seldom been surpassed. Mr. Kyrle Bellew was never seen to better advantage than as the romantic and tender lover, and distinctly marked the difference between filial love and the warmer feeling. Mr. James Fernandez made the most he could of the part of Pierre Rosny, and Mr. Sydney Brough may be singled out for the excellence of his performance as the young cavalry officer, Etienne de Bressier.

28th. STEINWAY HALL.—*Cleverly Managed*, comedietta by Andrew Longmuir. Above the average. Harold is sent up to London to ascertain the whereabouts of his aunt and cousin, with whom his uncle has quarrelled, but wishes to take into favour again. They have set up a boarding-house. Elsie, his cousin, taking him for a detective, disguised as a gas-man, passes herself off as a French waiting-maid, and the mutual misunderstandings give rise to considerable fun before the discovery takes place as to their relationship. It was excellently played by Mr. Eric Lewis and (Miss Edmiston) Madame Petrici, the giver of the *matinée*.

28th. PRINCESS'S.—*Marion de Lorme*, adaptation in five acts, by Richard Davey, of Victor Hugo's play (by permission). The author has done his work conscientiously and well, but it is doubtful whether the long speeches and ultra romance of some of the characters would ever be completely acceptable to an English audience. Miss Houliston, who gave the *matinée*, made a very favourable impression in the title rôle. Mr. Yorke Stephens proved himself most capable as Didier, and Mr. Laurence Cautley acted with vigour as Saverny. Mr. William Rignold was manly and dignified as the Marquis de Nangis.

30th. VAUDEVILLE. *Matinée*.—*Dawn*, drama in four acts, by George Thomas and Frank Oswald. Merely the story of a young girl of good family, who, infatuated with an Italian adventurer, flies with him, and discovers too late that he is an escaped convict. He is eventually killed in a duel, in the early morning, by a worthy fellow who has long been attached to her, and the coming "dawn" is supposed to presage their future happiness. Miss Houliston acted with considerable charm as the heroine, Blanche Bourillion; Mr. Edward Gurney gained golden opinions as Dr. Brissac, and Mr. Bassett Roe gave one of his finished pictures as the villainous Marquis Vivaldi.

29th. LYCEUM.—*Olivia*, the last of the revivals here, was perhaps the most delightful, for once again we saw Miss Ellen Terry in one of her sweetest and most loveable characters. How exquisitely girlish and tender she was, so trustful and artless, and so winning! The charm this wondrous actress exercises over her audience, her sympathy with them and theirs with her, is a faculty that is possessed to such an extent by scarce any other, and her power of moving them to tears was notably exhibited on this occasion. And what a change there was in Mr. Irving from the Satanic Mephistopheles, or the hypocritical, cruel Louis, to the gentle Vicar, Dr. Primrose, simple and guileless as a child, with a heart all charity and love, and yet tinged with a sly humour. These impersonations will be handed down in the annals of the stage as the most human, real, and touching that have ever been witnessed. Mr. Alexander's Squire Thornhill was highly to be praised, instinct with life, persuasive in his insidious courtship of the poor girl he meant to ruin, and artistic in his well-feigned emotion. Mrs. Pauncefort was an admirable Mrs. Primrose, and Miss M. Holland very bright as Dick.

## VII.

## JULY.

1st. Death of Mr. J. B. Welch. A baritone bass vocalist, and one of the leading professors at the National Training School of Music.

2nd. VAUDEVILLE.—*Held by the Enemy* was transferred to this house from the Princess's with Mr. Charles Warner, Mr. E. W. Gardiner, Mr. Yorke Stephens, Mr. Canninge, and Miss Annie Hughes in their original parts. Miss Kate Rorke appeared as Rachel McCreery, filling the important rôle with grace and power. Mr. Fred Thorne was excellent as the faithful old negro, Uncle Rufus.

3rd. Death of Mr. North Home, at Clifton. Studied at Royal Academy of Music, and became principal tenor singer at German Reed's entertainments.

4th. STANDARD.—*A Woman's Truth*, sensational drama in five acts by Walter Reynolds. First produced at Nottingham, December 24, 1886.

4th. GRAND.—*Hans the Boatman*, musical comedy in three acts by Clay M. Greene (first produced at T. R., Sheffield, March 7, 1887). This was written especially for Mr. Charles Arnold, who represented an idle, thoughtless, but thoroughly good and kind boatman, whose great delight is to play with the children and sing them songs. His wife, who is infinitely above him in worldly position, leaves him, as he fears, with an old lover of hers, but it is eventually proved that she has only returned to her father. Poor Hans loses his sight for a time by an explosion of gunpowder, but recovers it by a successful operation. It is charming and in parts very touching, and exhibits Mr. Arnold's sympathetic acting and singing. Little May gave a remarkable performance of Fritz, and Master Frank Reed was a very intelligent little Hans. The piece was a fair success in the provinces.

4th. SURREY.—*Man to Man*, five-act drama, by William Bourne. Revival, produced March 24, 1884, Queen's Theatre, Manchester.

5th. VAUDEVILLE. (*Matinée*.) *Adelaide*, a dramatic fragment; adaptation of Dr. Hugo Miller's play. Same afternoon, *Drifted Apart*, comedietta, by Sir Charles Young; and *Mrs. Weakly's Difficulty*, a comedy in one act.

9th. GLOBE.—*The Doctor*. The following notice appeared in the "Sunday Times" of July 10:—"Mr. F. C. Burnand's long-promised English version of the famous French vaudeville, *La Doctoresse*, which created a sensation at the Royalty here two years ago, with Marie Magnier and Noblet in the principal parts, was at length presented at the Globe last night. . . . Mr. Burnand has contrived to lose an important point in the story. A lady aspires to a distinguished position in the scientific world. She takes a degree as a doctor, and, with her diploma, she takes also a husband. She is accomplished, handsome, statuesque; he is empty-headed, vain, diminutive. But Angelina Blossom, M.D., must have a protector, so she marries. The time that should be devoted to her husband is spent in receiving and administering to a crowd of patients. The woman neglects her house for her ambition, with the very natural result that her husband seeks abroad the comfort and pleasure denied him at home. An exposure naturally follows: the Doctor is called in professionally by a troupe of circus people with whom her husband is on a familiar footing. Then the wife sees her folly, repents, and finds that she really loves the husband she is in danger of losing. So away go patients, prescriptions, and all. Medicine-chests give way to flowers, phrenological heads are banished, 'sweetness and light' reign everywhere. The wife regains her husband although she loses her 'practice.' The moral of this play is plain and to the point, but it is missed by Mr. Burnand, who makes the wife in love with her husband from the very commencement. Had this been the case she would never have tortured him with her silly whims, or have neglected him for all the scientific success in the world. It is in the contrast between the contempt and indifference with which she first treats him, and her love later on, when danger and dishonour threaten her, that the true meaning of the play lies. The spirit of the piece, we repeat, has been destroyed in Mr. Burnand's adaptation. The dialogue is smart and full of good sayings, if not entirely original ones. A more suitable representative of the ill-treated, humiliated husband than Mr. W. S. Penley could hardly be desired. Miss Fanny Enson is not quite the lady, as far as appearance goes, for this important part. Mr. W. J. Hill is hall-keeper to her establishment, and of course holds all who do not fee him in subjection. He is perpetually tendering his advice, and trying to palm off on his mistress's patients his own bogus concoctions. As presented by Mr. Hill he would be soundly thrashed for his impertinence,



and never believed for one single instant. Mr. Hill is farcical and pronounced; he is noisy and absurd. Miss M. A. Victor is a clever and amusing actress, but she seems to have the knack of always exaggerating, and she never succeeds in toning down the vulgarity of a part. Mr. H. Kemble plays a foreign lover—acted at the Royalty by Dalbert—with humour. The remaining characters are fragmentary. A cheeky servant is well played by Miss Vane Featherston, and another servant is prettily and effectively acted by Miss Cissy Grahame. Mr. A. G. Andrews and Miss Blanche Horlock, as a pair of lovers, have nothing to do.”

11th. PRINCE OF WALES'S. (*Matinée*.)—*Obed Snow's Philanthropy*, play, in three acts, by George Newton. Such an impossible and almost incomprehensible plot as would prevent its being acted again in its then state. Mr. Bassett Roe as Obed Snow, Mr. John Beauchamp as John Winslade, and Mr. Lewis Waller as Cecil Blanc, with Miss Florence West as Rachel, struggled bravely under their difficulties, and saved the piece from an utterly unfavourable reception.

11th. PAVILION.—*Fanny's Flirtations*, a farce, by Wynn Miller and Philip Haward, contains some smart dialogue, brought out by the situations developed from a boarding-house being mistaken for a lunatic asylum. The part of Fanny, on whom the burden of the piece fell, was capitally played by Miss H. Palgrave.

12th. VAUDEVILLE.—*Devil Caresfoot*, adapted from Rider Haggard's novel, “Dawn.” A play that will hold an audience for the length of a hot July afternoon not only interested, but that will at times bring tears to their eyes and a choking sensation in their throats, is the exception to the rule at a *matinée*, but the one under notice did all this, and more, slightly unpleasant as it is in some aspects, and requiring curtailment in at least its first act; that the lighter element in the characters of Mrs. Carr, Lord Minster, and Mrs. Fraser should be “written up.” The authors (one of whom, by the bye, C. H. Chambers, possesses a poetic fancy, as evidenced by his “Open Gate”) have not followed the novel too closely, but taking from it some of the principal characters, have used them to produce their effect. George (otherwise Devil Caresfoot, so called from his wickedness and strength of will in compassing any bad ends on which he has set his heart) has ousted Philip Caresfoot from the possession of the land which should come to him of his father. When Philip discovered that he was disinherited,

he reproached the old man so bitterly and in such language as to cause his death from heart disease, and Philip has been haunted through life with the miserable impression that he has been his murderer. But that has never allowed him to waver in his straining every nerve to recover the land which he considers should be his, and at last the opportunity arrives. He has one daughter, Angela, beautiful, refined, and in every way loveable, and Devil Caresfoot, *blasé*, worn out, and tired of dissipation of every sort, fixes his desires upon her—for love in such a man it can scarce be called. Philip Caresfoot promises him his daughter on the condition that he shall be allowed to purchase back the land for a quarter of its value. But Angela loves with all her strength Arthur Beaumont, and they ask her father's consent to their marriage. Philip, at the instigation of Devil Caresfoot, makes a compact with them: they shall separate and hold no communication of any sort for one year, and if at the end of that time they are still true to each other he will give his consent. Beaumont goes to America, and then Devil Caresfoot uses the hold that he possesses over Lady Bellamy to compass his wishes. Her antecedents with him are not such as her husband should be made acquainted with, and trading on this, she is induced to testify to Beaumont's death in America, where she has nursed him in his illness, and produces a ring which Angela had given him, and which was to be returned to her when he ceased to love her or to exist. To give happiness to her father and to Devil Caresfoot, who, really very ill, feigns to be at death's door, Angela becomes the latter's wife, but in name only, and so Philip Caresfoot gets back his "land." But Devil Caresfoot has determined that his young wife shall be his altogether; he follows her to her father's house, and presses his love upon her with almost a madman's violence, when Arthur Beaumont returns and rescues her from his clutches. The excitement has been too much for Caresfoot; his head is sunk upon the table; when they raise it he rolls from his chair dead. Miss Janet Achurch, as Angela, proved herself the most rising young actress of the day. With youth, brightly intelligent and pretty features, and ardent love for her work, this young lady joined strong emotional power, joyousness when required, and a wonderfully sympathetic influence over her audience, over whose feelings she obtained the most complete command. Her acting throughout was excellent, and her by-play, in which she, like Sarah Bernhardt, can express so much without uttering a sound, was near perfection. There

were one or two mannerisms that must be guarded against, and the blinking of the eyes so frequently became unpleasant to behold. Mr. Charles Charrington grasped the very difficult and repulsive character of Devil Caresfoot most effectively; his assumed illness and death-fall were very realistic. The part of Philip Caresfoot was not an easy one; there were one or two very risky situations, particularly where Philip, worked on by an over-wrought imagination, fancies he sees the phantom of his father grinning at him from a chair, but Mr. Royce Carleton came through the ordeal well. Mr. Fuller Mellish warmed thoroughly to his work as Arthur Beaumont, and made of him an earnest as well as an impassioned lover. His great scene with Angela was very good indeed—in fact, the best thing he has yet done. Mr. Charles Dodsworth gave a forcible representation of long pent up hatred and revenge when he taxed Devil Caresfoot with his infamy, and he was biting and vindictive with Lady Bellamy when he proved to her he had not all along been the blind fool she supposed. Miss Carlotta Addison was strong in her contempt for the man she had wronged, and Miss Fanny Brough and Mr. Eric Lewis cleverly amusing as Mrs. Carr and Lord Minster. Mrs. John Carter played capitally as a faithful old Irish nurse.

13th. STRAND. (*Matinée.*)—*Nina, or The Story of a Heart*, play in five acts, adapted by Mrs. Kennion from "The Lady of the Camelias" and "Nana." This is, to almost all intents and purposes, another version of *La Dame aux Camelias*. It is powerfully written, though not always elegantly, and the authoress, who in the programme was down as Nana, played the heroine well.

14th. PRINCESS'S.—*Shadows of a Great City*. Miss Grace Hawthorne, the new lessee of the Princess's Theatre, showed considerable judgment in the class of play that she selected for the opening of her preliminary season. In *Shadows of a Great City* there are melodrama and sensation, good scenery and stage effects, and the plot, though improbable, is not involved, nor may it be said to be original; but it is well worked out. George Benson, a man without principle, is anxious to become the heir to his dying uncle's wealth, and the only obstacle to his desire is the old man's daughter, Annie Standish, who has been discarded on account of an imprudent marriage. The father relents at the last and leaves her everything. Reduced to the lowest depths of poverty, we find her bringing her only remaining treasure, a locket and chain, to the shop of Abe Nathan, a

pawnbroker and fence, to raise the wherewith to support her child. Just at this time an old schoolfellow of Benson's, Tom Cooper, has returned from sea, and, having for the moment spent all his money, is pledging a suit of clothes for his present necessities. He is an old playmate of Annie's, and declares his intention of finding her and reconciling her to her father. Abe, to whom Benson is much indebted, plots with him that some diamonds, which Benson has stolen from his uncle's house, shall be concealed in Cooper's bundle, and that he shall be charged with the theft, and so got out of the way. The plan succeeds, and the innocent man is taken by Arkwright, the detective, and at the same time Jim Farren, a "sneak thief," who has overheard the plot, is arrested for some petty larceny. In the next act, in a double set, we have the interior of the prison on Blackwell's Island, the upper portion revealing Annie Standish dying with her child in the pauper ward—the events take place in America—and the lower, Jim Farren and Cooper confined in the same cell. The old fence has bribed the turnkeys to facilitate Farren's escape, and he in his turn is to steal and do away with the child. Farren and Cooper are free, and in the boat which has been provided there is a struggle between them, Cooper wishing to save the little girl's life, which he eventually does, after she has been thrown into the river. Fifteen years are supposed to elapse; the child has come to be a woman (Helen Standish), having been brought up by a kind-hearted Irish woman, Biddy Roonan, in whose house Cooper is also living. He has learnt to love with a man's strong love the little girl that has grown up under his eye, and as she returns his affection, everything seems to prosper with them, when Farren appears on the scene, recognises Cooper, and denounces him to Arkwright and Benson as an escaped convict, at the same time revealing to the detective that the girl is the great heiress who has so long been sought after. In the last act Helen, restored to her position, is straining every nerve to obtain proofs of her lover's innocence, when, in a quarrel between Abe and Benson, she overhears the details of the plot of which he has been the victim. The two villains discover her presence, and shut her up in the iron strong-room or "vault," to give them time for escape, after taking with them all the valuables in the house. Death appears certain for the heroine, when she is fortunately released by Farren, who, having obtained possession of the key of the huge safe, opens it with the view of stealing the plate. Of course the *dénouement* brings happiness to the deserving and punishment

to the evil-doers. Miss Mary Rorke, as Helen Standish, displayed that emotional power and womanly tenderness for which she is so well known, and Mr. J. H. Barnes was warm-hearted and sympathetic as the handsome sailor, her lover. Low comedy was supplied by Mr. Harry Nicholls, who, as Jim Farren, exhibited a drolly cynical power. Biddy Roonan was fortunately played with immense "go" by Miss Catherine Lewis. I say fortunately, as otherwise the authors have put her so much *en evidence* that her presence might have become wearisome. Mr. Harry Parker's Abe Nathan, representing a despicable German Jew, struck me as one of the cleverest depictions of character I had seen for some time. Mr. Bassett Roe played the detective, Arkwright, with judgment and decision. A word of praise is also due to Mr. W. L. Abingdon and to Miss Lizzie Fletcher.

14th. ST. GEORGE'S HALL.—*The Rival Roses*, a dramatic scene (should be called an operetta), depicting the struggle between love and duty during the Wars of the Roses; and *Abdallah*, a spectacular cantata by the same author and composer, Alfred Gilbert, telling of the downfall of the last Moorish king, and his love for a Gitana, who remains faithful to him in his adversity, were both tuneful and pleasing, and were well received.

16th. Death of Mr. E. C. Bertrand. Author of "Grandfather's Clock," "In Black and White," and other pieces.

16th. LYCEUM.—Miss Ellen Terry, Mr. Henry Irving and company made their last appearance prior to a short provincial tour, and an extended one of some months in America, during which the principal cities were to be visited. The house was crowded to witness the performance of *The Merchant of Venice* (the same cast as on May 16), and Mr. Irving took leave amidst the warmest and most cordial expressions of good wishes.

18th. LYCEUM.—French plays. Revival of *Theodora*, with Madame Sarah Bernhardt in the title rôle, M. Philippe Garnier as Andréas, M. Decori as Justinian, and Mlle. Jeanne Malvau as Antonine. 20th. *Frou-Frou*. 21st. *La Dame aux Camelias*. 22nd. *Fedora*. 27th. *Adrienne Lecouvreur*. 30th. *Phèdre* and *Jean Marie*, M. André Theuriet's version in French of "Auld Robin Grey." Madame Berndhardt as Therese.

18th. Death of Mr. J. R. Newcombe. Born in 1803; made his first appearance in 1845.

19th. STRAND.—*Freda*, play in three acts, by Bernard Bussy and W. T. Blackmore. With some of the dialogue taken out of it and an alteration in the third act, this would be very accept-



able, for it is well written and interesting. Colonel Steele has married a young wife, after being divorced from his first on account of her misconduct, and is therefore terribly shocked when he fancies he discovers that the past of his new spouse has not been without reproach, and that she is actually robbing him of a large sum of money. This all arises from her having a worthless brother-in-law, Trevethick, whose child she has looked after, and by certain letters admitted to be hers. He trades upon this, and threatens that unless she gives him £500 he will expose her. For this she takes the money, which was really intended for a present for her, and the Colonel determines they must part, and feels himself so dishonoured that he contemplates suicide. This the wife prevents, saying that it is she who should die, and rushes off with the poison; but when the room into which she has locked herself is forced open, it is found that she has swooned from excitement before she could take any of the deadly drug. And so the Colonel explains that he has learned everything about the forger and *ci-devant* convict, Trevethick, and a reconciliation takes place. Miss Alma Murray carried the piece well by her sympathetic and forcible acting as Freda. Mr. Percy Lyndal made of Trevethick a thorough-paced rascal; and a *débutante*, Miss Constance Leveson, of nice appearance and manner, made a very favourable impression as an *ingenue*, Margaret. *The Wrong Envelopes*, a comedietta that had not very much to recommend it, was noticeable for the easy and amusing manner in which Mr. Forbes Dawson played the light-comedy part of Fred Fitzcheke.

22nd. COURT THEATRE.—The last performance in this house took place, and the first acts of *The Schoolmistress*, *Dandy Dick*, and *The Magistrate*, three of Mr. Pinero's triumphs, were given with all the finish that has distinguished the performances of them by the most excellent company enrolled by Mr. John Clayton and Mr. Arthur Cecil, a partnership which then dissolved; but Mr. Clayton had the satisfaction of being able to announce that Mr. Cecil would rejoin the company in the new Court Theatre that was to be built without delay, and for the opening of which Mr. Pinero would write a new play.

23th. SURREY—*Current Cash*, four-act drama and prologue by C. A. Clarke. Revival. Produced at North Shields, May 3, 1886.

25th. Death of Mr. Henry Mayhew—born in 1812—one of the founders of "Punch," and author of *The Wandering Minstrel*.

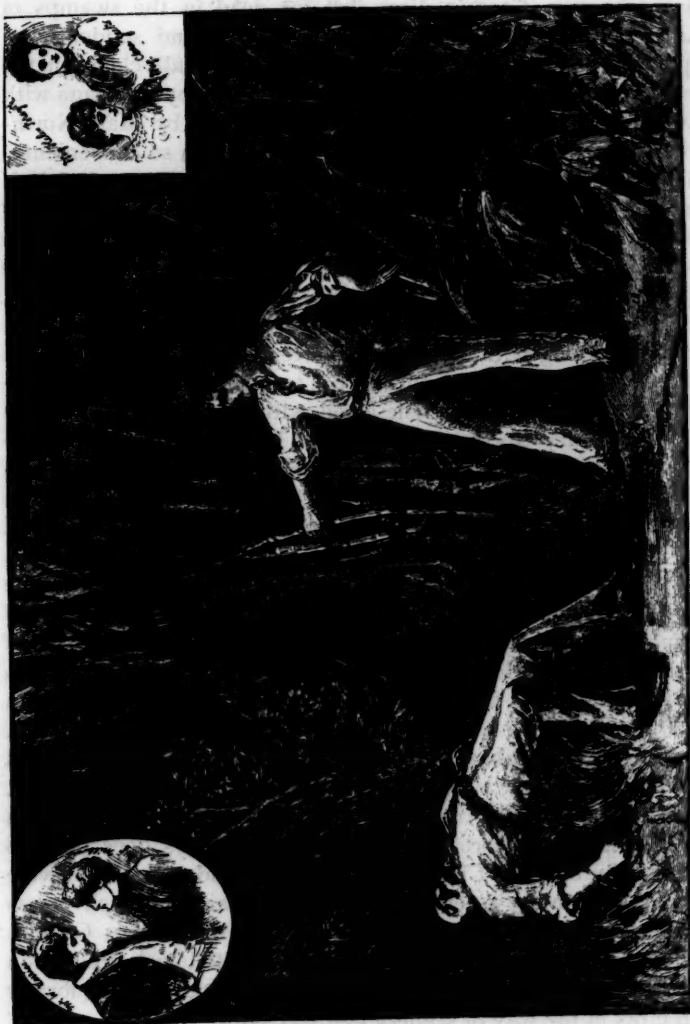


25th. COMEDY.—Revival of *The Colonel*, with Mr. Edgar Bruce as Colonel Woottweell Woodd, U.S.A., a part he has made so famous, Mr. William Herbert in his original character of Mr. R. Forrester. Mr. Bassett Roe was fairly good as the hypocritical Lambert Streyke; Mr. Frank Wyatt made the small part of Romeki stand out by his excellent impersonation and make-up; and Miss Agnes Verity was very *piquante* and charming as Nellie Forrester.

26th. Death of Miss Caroline Heath (Mrs. Wilson Barrett). Made her first appearance at the Princess's in 1852, as Stella in *The Prima Donna*.

28th. ADELPHI.—*The Bells of Haslemere*. There is little doubt that authors write under some disadvantages when they have to keep ever before them the fact that the idol of the particular house for which their work is intended must be constantly *en evidence*, and that on him or her the interest of the play must concentrate. Mr. William Terriss, by his chivalrous bearing and earnest acting, has become *the* favourite at the Adelphi, the actor at whom the pit rises and the gods shout. Messrs. Pettit and Grundy have been compelled to take this into serious consideration in *The Bells of Haslemere*, and in making him the one figure that shall stand out from the others, have dwarfed, to an extent, the remaining characters, and have not sustained that interest in the female element that is generally looked for in an Adelphi drama. An Adelphi audience dearly loves the sight of "female virtue" in distress, and though in *The Bells of Haslemere* the heroine is true and steadfast in her love, is persecuted by an objectionable lover, and goes through much mental anxiety, there is little of that rescuing from imminent danger and hair-breadth 'scapes which so rouse the enthusiasm of the pitites. When the play commences, everything appears to smile upon Frank Beresford; he has just come into a fine estate, his tenants love him, and he has every reason to believe he will succeed in his wooing of Evelyn Brookfield. But of a sudden, in the midst of the rejoicings on the occasion, the cup of happiness is dashed from his lips; he learns that a mortgage exists of which he had no knowledge, that the mortgagee has foreclosed, and that he is a beggar. All this evil has been brought about by John Silkstone, who in collusion with Joseph Thorndyke, the Squire's trustee (very smoothly played by Mr. John Beauchamp) has forged the document giving him the power over the Haslemere estate, (rather a difficult thing to do, by the way, as the dates of stamps

are ticklish things to trifle with). Silkstone is of course the arch-villain of the plot, a *ci-devant* convict, who years before had married a Mary Northcote. She, believing him dead, has under her maiden name become engaged to Matthew Brookfield the prosperous miller. Through the agency of Captain Vere, a former accomplice of Silkstone, she learns that the latter is alive, and so leaves Haslemere hurriedly, having first confided her history to Beresford. He has been to London to seek employment, in which he is unsuccessful, and returning to his native village, is greeted with the accusation by his old friend Brookfield of having robbed him of his sweetheart; this charge being brought against him on the strength of *half* of a letter which she has written to Beresford, in which she states she must leave to "hide her shame." Evelyn will not believe any ill of her lover, and the curtain falls on his starting for America, he having been engaged by Captain Vere, *alias* Curzon, one of the members of a long firm, to go to the Southern States to purchase produce, which is to be paid for by forged greenbacks. The third act shows us Beresford acting in all innocence for his employers, and passing the bogus notes freely. He has been followed by Silkstone, who has been privy to the rascally occupation Beresford is entrusted with; he denounces him to the planters, who would at once lynch him but for the interposition of Norah Desmond, a settler's daughter, who has been attracted by his good looks and manly bearing. Through her entreaties, the captain of the steamer on which the produce is being loaded, who is her lover, consents to stop at a bend of the stream lower down the river, and, with the aid of an old negro (most capitally and originally played by Mr. E. Dagnall), Beresford, after fearful hardships and being hunted through the brakes and swamps by bloodhounds, is at length rescued. But Captain Vere, who has always been near at hand, in order to warn his confederates in England of their scheme being discovered, is also endeavouring to escape, and having been wounded, is found by Beresford dying, and Vere discloses to him that Silkstone has forged the mortgage deed and confirms the fact of his having been married to Mary Northcote. The last act is of course devoted to the punishment of the evil ones, and is unduly prolonged. Mary Northcote has returned to Haslemere to denounce Silkstone and put a stop to his persecution of Evelyn, for whom, from the first moment he saw her, he has conceived a mad passion. He tries to drown his wife in the mill-race, from which she is rescued by Beresford; and Silkstone, who pays a



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last visit to the Manor House in order to get all the money he can lay his hands upon prior to his escape, is shot to death by his confederate Thorndyke in revenge for not receiving his share of the booty. Captain Vere, left for dead in the swamps of America, is supposed to have been rescued, and suddenly reappears to turn Queen's evidence and make all clear for the restoration of Beresford to wealth and a happy marriage with Evelyn, a like future being looked forward to by Mary Northcote and Brookfield now that Silkstone has been so conveniently disposed of. As I have before said, the misfortunes and vicissitudes of Frank Beresford really interest the audience throughout, and most capably did Mr. Terriss sustain that interest. A little more lightheartedness might have been infused by him into the opening scene, but from that point his acting was of the strongest, and in the third act he gave a most powerful representation of a man struggling with despair and adverse fate. Miss Millward was very womanly and tender as the true-hearted Evelyn Brookfield, and Miss Annie Irish acted with force and tact as the wronged Mary Northcote. Mr. J. D. Beveridge, as John Silkstone, maintained his reputation as one of the best representatives of the villain who sticks at nothing to compass his evil ends; and Mr. Charles Cartwright, in another rôle of villainy, marked the character of Captain Vere with an originality of conception that made it stand out in bold relief and entitled him to the highest praise. A new comer to the Adelphi, Mr. Sidney Hayes, created a most favourable impression in the part of Matthew Brookfield, from the manly dignity and homely pathos that he imparted to its interpretation. Miss Helen Forsyth was very charming as the coquettish Norah Desmond, and Mr. R. Courtneidge amusing as an Irish-American settler. It need hardly be said that whenever they were on the stage, Mr. E. W. Garden as Reuben Armstrong, the village blacksmith, and his flirting little wife Dorothy, played, as she always does play, so excellently by Miss Clara Jecks, laughter and amusement were bound to be in the ascendant. Mr. J. H. Darnley struck me as being a little too forcible in his delivery as the jealous Captain Salem. Noted as the Messrs. Gatti are for the lavish production of their pieces, *The Bells of Haslemere* surpassed all former attempts in the way of scenery and mechanical effects.

## VIII.

## AUGUST.

1st. STANDARD.—*Passion's Slave*, American melodrama in four acts, first produced in Bradford, November, 1886. A spectacular, sensational play, with good dialogue and strong situations; principal motive, jealousy.

1st. GRAND.—*The World against Her*, drama in five acts, by Frank Harvey. First played at Preston in January of this year. An intricate plot, not too clearly developed, turning on the unfounded suspicion of a wife's fidelity through the evil reports of a rival.

1st. PAVILION.—*False Lights*, drama in four acts, by T. B. Bannister. First played at Birkenhead, April 9. Of no particular novelty.

1st. ELEPHANT AND CASTLE.—*Wrecked in London ; or, The Daughter of the Streets*, new drama in five acts, by Geo. Roberts. The history of a young girl who, singing in the streets, attracts the attention of a wealthy baronet, who marries her. Her husband is poisoned by his nephew, who charges her with the crime.

7th. Death of Mr. Alfred Hennequin. Born at Lieges in 1842. His greatest production was *Les Dominos Roses*.

11th. ROYALTY.—*The Quack*. Adaptations from Von Moser's German plays having on several occasions proved successful, a countryman of his, with evidently a really good knowledge of English, tried, what I should think was his "prentice hand," at converting material that would constitute a rattling farce into a three-act comedy, and failed—partly through want of smartness in his dialogue, which is spun out till it becomes wearisome, and partly through the introduction of a buffoonery in his situations of which audiences are beginning to tire. Caleb Nayler, Esq., and his wife are a couple of hypochondriacs, who, in perfect health, imagine themselves to be suffering from every conceivable illness. Their son, Julius, is feeling the effects of a youthful debauch, and Aunt Dorothy has a pet dog who is supposed to be ailing. Because Dr. Paine, an honest young medico, in love with Marie, will not foster their weaknesses, and keep on dosing them, he is forbidden the house, and the "quack," Soperius, who is really but an American barber, is installed in his place as medical adviser. He prescribes huge draughts and gigantic

boluses for the elder Naylers, Irish whisky for the son, and a deadly medicament for the unfortunate toy terrier. Old Nayler, still dissatisfied as to his health, is persuaded by his daughter to again call in Dr. Paine, who, knowing his constitution, is to consult with the empiric. Unfortunately for himself, Soperius has lunched not wisely but too well, and, under the influence of Bacchus, reveals his ignorance and true character in the hearing of Nayler, who turns him out of the house, and reinstates Dr. Paine as his physician. An underplot is introduced, in which figure the love of Dr. Paine for Nayler's niece, and of his daughter for Mr. Arthur Lillywhite, a very nervous gentleman, who becomes a victim through being concealed in a patent shower-bath, which saturates him. Mr. Harry Paulton was very quaint and happy as the "quack" Soperius, with a strong American accent and pseudo-scientific remarks, and lent what animation there was to a piece which was for the most part dreary. Mr. Tom Paulton extracted a little fun from his unfortunate situations, and Mr. H. P. Grattan showed humour as the youthful Julius Nayler. Miss T. Lavis, as Mrs. Nayler, a lady with "nerves," was amusing.

13th. GAIETY.—*Loyal Love*. The unhappy fate that befel the beautiful Inez de Castro has been made the subject on which several playwrights have written tragedies which have been more or less successful in England and abroad. As far back as 1554, Antonio Ferreira chose it for his work; in 1763, a version of it was produced at Drury Lane; and during this century it was utilised in several forms. The authoress of *Loyal Love*, who writes under the *nom de plume* of Ross Neill, has published several historical plays, all of which are more fitted for the library than for the stage, possessing, as they do, distinct literary merit, but wanting in constructive ability. Of all her works, the fairy-like *Elfinella* is the only one that had previously been produced, and this, though admired, was not a success at the Princess's. The *dénouement* of *Loyal Love* has been much altered for the worse from its original form, when it was known as *Inez, or the Bride of Portugal*. In that Inez dies from the poisoned draught that Gonzales forces her to drink; her murderer falls by the hand of the executioner, and Pedro himself dies upon her corpse—a tragic but infinitely more powerful ending than the almost ludicrous one which is substituted, and in which she is restored to life. As the story at present runs, the Kings of Portugal and Spain are desirous of putting an end to long-existing feuds by the marriage of the Prince Pedro to the Infanta of Spain. From



ambitious motives, and for his own advancement, Gonzales, the Prime Minister, has produced estrangement between the King and his son, and when the latter refuses to entertain the idea of marriage, the breach is further widened, and it is suggested by Gonzales that there must be some strong reason for his rejection of a young and beautiful bride. The real cause is not far to seek. Pedro, in a hunting excursion, has sought shelter in a cottage, where he meets his fate in the beautiful Inez. He privately marries her, and his constant absences from the Court are occasioned by his visits to his wife, whom he has hidden away in a secluded house known as "The Garden in the Mountains." Gonzales discovers this retreat, and at first sight of Inez falls desperately in love with her, and, informing the King of his discovery, obtains his consent to the imprisonment of the young wife, and that her husband Pedro shall also be temporarily confined. Inez is conveyed to Gonzales' castle, where he presses on her his love, and promises her every worldly advantage if she will renounce her husband and marry him; but as she proves obdurate, he offers her the alternative of a poisoned cup of wine, which she drinks, in the belief that it will free her from all her troubles. Gonzales has left a glove and part of a letter in the "Garden," in the hope that when they are discovered, Pedro will believe that Inez, tired of her seclusion, has fled with another; but the young Prince believes in her fidelity, and suspecting Gonzales' hand in her abduction, tracks him out and forces his way into the chamber of the castle at the moment when Inez is supposed to be in death's agony. Gonzales, following him with his guards, orders them to seize Pedro, when shouts are heard without, and Sebastian, with soldiers and people, force their way in, proclaiming Pedro, King—for his father has died and he is the reigning monarch. His first act is to hand over Gonzales to the executioner, and his maddened grief at Inez's death is turned to joy by her return to life, for the wine that she drunk has been but drugged, not poisoned, thanks to the mercy of a kind-hearted gaoler who has taken pity on her, and who has wrongs of his own and of his daughter's, a previous victim of Gonzales, to avenge. As originally written, the play was in five acts and thirteen scenes; with Mr. Charles Warner's assistance, and under whose able direction it was produced, it has been compressed into eight scenes and four acts, which latter might with even greater advantage have been reduced to three, for it is not till the end of the second that the story progresses in any degree. Beautiful and replete with poetic fancy

as are many of the lines, for stage purposes the dialogues are far too long, and there is a vagueness in the story; and the motives that urge Gonzales to such deeds of crime are insufficient. As Donna Leonora does not appear after the first scene, the female interest centres in Mrs. Brown-Potter, which no doubt was the inducement for her to accept the play. It afforded her the opportunity of showing that she had again improved since her first appearance, that she could be tender and sweet in her love passages, was possessed of pathos, and could express strong feeling. Her greatest drawbacks to success were awkwardness and paucity of gesture, and an imperfect control over her voice. Mr. Willard displayed the admirable power he possesses, by almost making his audience believe in the villainy of the very unreal character of Gonzales. Mr. Kyrle Bellew made a handsome and picturesque figure as the impassioned and romantic husband. Mr. Warde was a little heavy, but not wanting in dignity as the King. Mr. Mark Kinghorne acted with rugged force as the gaoler Antonio, and Mr. Willie Phillips acquitted himself well as the page. Mr. Cecil M. Yorke and Mr. Edwin Cleary were acceptable in their parts.

13th. CRITERION.—*Our Boys*. There are some plays which, however often they may have been revived, appear to possess an attraction for the public which the mere composition of the work would hardly justify. Sometimes it is the extravagance of the situation, or of the characters, or the smartness of the dialogue, or in some cases it is the mark that has been set on one particular rôle as played by one particular actor. These two latter reasons will, no doubt, account for the revival of the late H. J. Byron's comedy of *Our Boys* under arrangement with Mr. Duck. Though the pathos which the old buttermilk has to introduce seems out of accord with his usual temperament, and the shrewd remarks of an unlettered man are frequently dragged in, the lines are always clever. Mr. David James has made the character of Perkyn Middlewick, the retired tradesman, so thoroughly his own, and renders it in so true a spirit of comedy, not of burlesque, that when his name appears in a playbill in the part it is almost certain to prove an attraction. Mr. James first appeared in *Our Boys* at the Vaudeville on January 16, 1875, and the piece was played there without intermission till April 18, 1879, the longest run then on record. Mr. W. Farren was the Sir George Champneys, Mr. Thomas Thorne his son Talbot, Mr. C. Warner Charles Middlewick (afterwards played by Mr. Charles Sugden), and Misses Kate Bishop, Amy Roselle, Sophia

Larkin, and Cicely Richards completed the cast. Again on this night it was greeted with the usual shouts of laughter; the vulgarity of Perkyn Middlewick was as keenly appreciated, the droppings of his aspirates and their wrong introduction as thoroughly enjoyed as ever. Mr. David James never acted with greater spirit or with more genuine humour. Mr. Brandon Thomas was eminently aristocratic as Sir Geoffrey Champneys, but missed the pompous side of the character, and so robbed it of its contrast with the *nouveau riche*. Talbot Champneys was played in an original manner by Mr. George Giddens. After Mr. James's, the success of the evening was that of Mr. Sidney Brough as Charles Middlewick. This young actor made a distinct mark by his earnest and refined acting, and through all his obstinacy in his love affair there shone genuine affection and respect for a father of whom a less noble character might have been ashamed. Miss Rose Saker played the outspoken Mary Melrose with brightness and sly coquetry; Miss May Scarlett was pretty and graceful as the richer cousin Violet. Miss E. Vining made up well for Belinda, but hardly entered sufficiently into its racy humour. On the same night *A.S.S.*, a farce, was produced.

18th. STANDARD.—*The Royal Mail*. The plot of this, though much involved, is interesting; carried one through some exciting scenes, and lent itself to the display of that perfection of scene painting and mechanical effect for which the Standard is distinguished. The story opens in Burmah, where, in the prologue, we find English troops are beleaguered in a fort. Guildford Lawes, the character on whose evil machinations everything turns, has, we are led to suppose, originally been a Fenian in England, but his malpractices having been discovered, has fled the country and taken service with the Burmese, under the name of Bosquet, at the same time pretending to act, disguised as a native, as a spy for the British forces. It appears that, for some reasons of his own, he has involved Captain Paton in a suspicion of treason, who, to clear himself, has requested to be sent on active service, and thus prove his loyalty, and so commands a detachment of troops in Burmah. He meets Colonel Wade at a Burmese hut, to arrange as to the relief of the besieged; and in case he should fall he (Paton) entrusts to his brother officer a letter to Mrs. Paton, in which he recommends her, in the event of his death, to place every confidence in the bearer. Lawes has overheard the conversation, and when they part, shoots down Colonel Wade, possesses himself of the letter, and deter-

mines to use it for his own purposes. On Paton's return, in consequence of hearing the shot, he is at once taken prisoner and handed over to the insurgent forces, by whom we are led to believe that he will be immediately massacred. Firing is then heard, and the scene changes to the Cataract, an exquisitely painted tropical scene, with a fall of real water over jagged rocks, and the relieved garrison of soldiers, with women and children, floating down the Irrawaddy on a raft, in the face of a severe fire from the Burmese, with whom, also, a hand-to-hand encounter with the British troops takes place in the foreground. The drama then shifts to England, where we find Guildford Lawes, under the name of Conway, has married Paton's widow, has squandered her means in gambling and excesses, and is under a fresh alias (Colonel Clarke) making love to Clara Laleham, the daughter of rich parents. Colonel Wade's sister, Catherine Wade, was in the fort when it was besieged, and has always had her suspicions that her brother did not fall by Paton's hand, as has been given out by Lawes in case the Colonel should at any time return to England, and that he might brand him as a murderer, for he has learned that Colonel Paton is still alive, but is held in durance up the country. Legorra, a Burmese girl, who was clever at making waxen masks for the idols in the temples, has been brought to England by an itinerant showman, and meeting with Lawes, he commissions her to make a mask of Colonel Paton from a photograph that he hands her. Catherine Wade recognises the girl as one who was in the fort, and learning from her that she is taking the mask to her employer, determines to represent her, and beard Lawes in his den. She is induced to do this from a liking she has for the ill-treated Mrs. Conway, and also that she may perhaps be able to discover who is the real murderer of her brother. Lawes has intercepted letters addressed by Colonel Paton to his wife, and in these he learns that a packet of valuable rubies is being sent her. After his interview with Miss Wade, in which he tries to poison her, and in which she checkmates him by drawing a revolver from her reticule, he finds that exposure will follow, and he therefore determines to rob the Royal Mail that is bringing the precious stones. His attack on the mail cart, and his capture by the police officers, who have been warned of his attempt, bring the second act to a close. Fate, which has been so hard upon Colonel Paton, does not seem tired of buffeting him, for, in the last act, we are told that the mail steamer, in which he is supposed to be coming home, has struck off Mumbles Head, and here the grand

effect of the evening was produced. Huge granite rocks, lashed by angry waves, and at whose base rages a tempestuous sea, are wonderfully faithfully represented. Vivid lightning is seen, the thunder crashes. Rockets, with life lines, are fired, and then appears an actual lifeboat returning from its errand of mercy; women are on the beach, and rush into the seething water to assist the drowning men; and presently, after a momentary fall of the curtain, it rises again on a moonlit and comparatively peaceful sea, on which floats wreckage, while on the shore rests Colonel Paton, tended by the wife to whom he has been restored after so much suffering. Guildford Lawes was incisively played by Mr. G. W. Cockburn. Mr. Richard Purdon was amusing as Jack Cardwell, Miss Amy Steinberg displayed a vein of quiet humour as Miss Wade, Miss Marie St. John was tender and emotional as the persecuted wife, Mrs. Conway, and Miss Stella Leigh ably filled the part of Legorra, the pretty Burmese girl. *The Royal Mail* was a success.

19th. Death of Mr. Palgrave Simpson. Was a constant contributor to magazines; wrote *Daddy Hardacre, A Scrap of Paper*, &c.; and was secretary to the Dramatic Authors' Society.

23rd. Death of Mrs. Charles Rice, lessee of the Bradford Theatre Royal.

25th. Fire at People's Opera House, Stockport; no lives lost.

27th. OPERA COMIQUE.—*A Secret Foe*, play in four acts, by John A. Stevens. An old-fashioned plot that might suit provincial audiences but was not a success in London. Mr. C. W. Somerset gave an excellent picture of an old *roué*, Prince Paul, and Miss Dorothy Dene, except in the last act, when she played to the gods a little too much, showed some excellence as Olga.

28th. Death of Miss Alice May, a well-known comic opera singer.

28th. Death of Miss Dora Stuart; first appeared 1855 in *Our American Cousin*.

29th. OLYMPIC.—*The Pointsman*. In accumulating a wealth of catastrophes, the authors made the thread of their story at times difficult to follow, and diffused the interest that should have been concentrated in their principal characters into side issues and subordinate details. Richard Dugdale, an unscrupulous gambler, returns home to "The Blue Anchor" at Gravesend, of which he is the landlord, to find that during his absence the proprietor has left notice that unless the rent be paid by 12 o'clock on the Saturday he shall re-enter into possession. This means ruin to him, and so he determines to rid himself of Lizzie, his wife only



in name, and start free and unencumbered on some fresh career. He therefore divides what money there is in the house with her, and persuades her to leave him, with the promise that he will meet her at their old lodgings in London. While she is absent preparing for her departure, Matt Collins, a crimp, enters and informs Dugdale that two successful diggers from the Diamond Fields seek a night's lodging. These prove to be Tom Lidstone, who is almost imbecile from brain fever, and Fred Fordyce, his chum. Dugdale calls to Lizzie to prepare supper for the wayfarers, and whilst she is doing so, Fordyce, an open-hearted young fellow, most genially represented by Mr. Bernard Gould, tells her of his past life, his luck at the diggings, and that before leaving England his sister had given him an Eastern ring, which is supposed to bring luck to the wearer. Lizzie, putting it on her finger, begs of him to let her wear it if for only one day. At that moment Dugdale re-enters, hurries Lizzie off wearing the ring, and asks Fordyce to assist him with the loan or gift of some of his wealth. Fordyce refuses, and Dugdale determines to take by force what he cannot obtain by entreaty. They struggle, and Fordyce is stabbed to death, Lidstone reappearing as he falls, his brain evidently so affected as to be unable to comprehend anything beyond the death of his comrade. Dugdale disposes of the body of the murdered man by throwing it down a trap which communicates with the Thames, and he and Collins carry off Tom Lidstone in a state of insensibility, to drive him in a cart some few miles and leave him on the roadside to take his chance. The next scene shows him lying under a tree opposite the station-master's cottage, where he is found and sheltered by Esther Hathernut, sister to Lizzie, and this brings the prologue to an end. After a year Lidstone has married Esther, and has obtained employment on the railway as pointsman. His wife has been confidential maid to Miss Geraldine Fordyce, who visits her to bring her a wedding present, an album, in which are family portraits, and that of Dugdale, who has become a partner in the firm of Fordyce & Co., diamond merchants, and is a suitor for Geraldine's hand. Lizzie, who is now keeping house for her father again, and whose past life is unknown to her family, sees Dugdale's photograph and then learns that he is identical with the man who has deserted her. On the way home she encounters him, and in a stormy interview taxes him with his having unfairly obtained the means to rise to his present position, and says that she should like to know what had become of the young fellow whom she left



at the "Blue Anchor," as she should be glad to return him his ring. Dugdale at once sees the danger of discovery from this ring, and tries to obtain it from her by force, but is prevented by "Black" George, a sweetheart of Lizzie's. In the next act Lizzie has married "Black" George, who is employed as a signalman. He has through jealousy, occasioned by Lizzie's constant receipt of letters (which, though unknown to him, are from Dugdale urging her to return to him that he may obtain possession of the ring), taken to drink. Dugdale has made a final appeal to Lizzie, asking her to come to him in London that night. The letter by mistake is given to Esther, who, to save her sister, determines to keep the appointment in her stead. "Black" George, in a fit of drunken obstinacy, refuses to return to his work; Lidstone, to screen him, offers to do his duty for him, and that he may not drink any more, takes with him the flask of brandy, which has been drugged by Lizzie, that she may escape, whilst her husband is overcome by the chloral. Lidstone, in the signal box, drinks the brandy, is overcome, cannot pull the lever, and so the express in which his wife is travelling is dashed to pieces, and she is found with the compromising letter in her hand, which induces Lidstone to believe that his wife is unfaithful to him. Dugdale, who has been speculating on the Stock Exchange, is at his wits' end for money, and determines to obtain the remainder of the diamonds from his confederate Collins, with whom they have been left on the understanding that, as they are by degrees disposed of, he shall have his share of their value. He is installed at the "Blue Anchor" to keep off prying inquiries, as it is known that every attempt is being made by Fordyce's family to discover his fate. Collins refuses to part with any more of the plunder, as he has not been paid his dues. Holding a pistol to his head, Dugdale forces Collins to lead him to where the diamonds are concealed. Lizzie has followed Dugdale, and threatens that unless he gives a written confession of his having murdered Fordyce, and so clears Lidstone, whom the detectives are accusing of having committed the crime, she will deliver him up to justice. Dugdale, thinking her in his power, does his best to strangle her, but is prevented by Lidstone, who is in pursuit of him, to avenge himself, as he thinks, on his wife's betrayer. As they are struggling, the police enter in pursuit of Lidstone, and Dugdale seems likely to escape, when Collins, who has managed to break out of the room in which he has been locked, appears and shoots down Dugdale, who falls on the spot where he murdered Fordyce.

Lizzie confesses that the compromising letter was intended for her, and so restores happiness between Esther and her husband, and as the shock of the accident has produced a complete change in "Black" George, and he is still unaware of his wife's antecedents previous to her marriage, the curtain falls on the prospect of a brighter future for them. In describing the plot, I have only given that portion which deals with the principal characters. Besides that which is already related, there are the theft of the securities by Dugdale from the firm of Fordyce and Co., the imprisonment of Lidstone on a verdict of manslaughter for his carelessness in the signal box, his being hunted down as the supposed murderer of Fred Fordyce by an ex-private constable, Samuel Bastick (played with excellent dry humour and force by Mr. J. P. Burnett), the accusation of infidelity of Esther by her husband, her illness, and the loves of Geraldine Fordyce and Charles Franklin. With a few exceptions, the dialogue, if strong, is natural; the characters are flesh and blood and, if not the best types of human nature, such as we know exist. It was seldom that, even in its smallest parts, a play has been so well represented. Mr. E. S. Willard was never finer than as the cold-blooded, unhesitating villain Dugdale, and carried the whole house with him. Mr. J. G. Grahame was hearty in his prosperity if a little boisterous, and showed much feeling in adversity. The Matt Collins of Mr. F. Motley Wood was a most careful and successful study. Miss Maud Milton exhibited great pathos and marked skill in her portrayal of the workings of a weak woman's mind, and Miss Agnes Hewitt was thoroughly natural and womanly as Esther.

31st. Death of Mademoiselle Rose; first appeared at the Theatre Royal, Manchester, in 1870.

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## IX.

### SEPTEMBER.

3rd. DRURY LANE.—*Pleasure*. One of the most charming and novel scenes ever witnessed on the English stage, "The Battle of Flowers," and without doubt the most awfully realistic representation of an earthquake that a manager has been able to accomplish, drew large audiences to Drury Lane, to witness



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*Pleasure*, the drama written by Messrs. Paul Meritt and Augustus Harris for the autumn season at the theatre. The pursuit of "pleasure," however, as exhibited by the authors, must lead its votaries into some uncleanly paths and must cause them many a heartache as well as a headache. Jack Lovel, the hero, is a young undergraduate, who hopes to obtain a family living from his relative, Lord Mount Lovel, which will enable him to marry his sweetheart, Jessie Newland, a girl in a lower rank of life than himself, but still a lady. He, however, is plucked, and the steward, Fairweatherley, makes this the excuse for not pleading his cause. Lovel's friend, Dick Doddipods, the son of an opulent proprietor of a patent candle, has also been ploughed and "sent down," and his father insists on his now taking an active part in the business. As no other course of life appears to be open to Lovel, it is arranged between the friends that he shall enter the firm as the advertisement poet. Hardly has this been settled when Major Randolph, Lovel's cousin, appears, and announces that, through the drowning of Lord Mount Lovel and his two sons, Jack has become a peer of the realm, and entered into possession of annual thousands. The Major is the next heir, and in the event of Jack's remaining single would come into the title and property. He therefore scouts the idea of Jack's marriage with Jessie, and when the young fellow states that there are urgent reasons, as he has behaved like a villain to her, the Major insinuates that Prince Valvasia has been a favoured lover previous to Jack's courtship, which the easily-led young fellow too readily believes, and so deserts the poor girl. After a "wine" given in Jack's rooms Jessie obtains admittance and pleads her cause, but to no purpose, her lover repulsing her with almost brutal reproaches. The only excuse to be made for him is that he is excited with brandy, which he has taken to drinking to excess to drown his remorse and ruined love. In pursuit of forgetfulness, he goes to the Riviera with Doddipods, and there they enter on a career of the wildest dissipation, taking as companions the most famous *demi-mondaines* gambling at Monte Carlo, and it is at the Carnival Ball, Nice, that Geraldine Vanderfeldt, a sprightly American girl, engaged to Doddipods, discovers that she has no longer cause to urge her *fiancé* to be more of a man of the world. Jessie has followed Lovel to Nice, and through the good-nature of Doddipods and Geraldine, she is once more able to plead for her "unborn child" with Jack, but he is by this time half mad with strong liquor, drives her from him, and she is scarcely gone

when, in a momentary fit of repentance, he calls on Heaven to punish him, if the story of her faithfulness to him be true. And the punishment comes on him at once, for almost at this moment the first signs of the earthquake are heard, the heavens crash, the walls heave and crack, and, falling over and around him, bury him in their ruins. From these he is ultimately rescued through the persistent efforts of his yacht's crew, urged on by the entreaties of poor Jessie and the promises of liberal reward by the noble-hearted American girl, the Major standing coldly by and almost staying any further searches in the hope that he may inherit his cousin's estate. The final scene takes place in England again; Jack Lovel is once more in his right mind, and determined to repair the evil he has done to Jessie. The Major and Fairweatherley are now plotting to get Lovel confined in a lunatic asylum, that they may get the management of the revenues of the estates, with which they have been fraudulently dealing, and have made their arrangements to seize him at the church door, and prevent his marriage. But Lovel has been beforehand with them; as they are at the porch awaiting his arrival, he comes from the church with his wife upon his arm, the ceremony having just been performed. Doddipods and Geraldine are ready to go through a like happy ordeal, and the two conspirators are handed over to a retributive justice in the shape of a couple of policemen. Such is the story of *Pleasure*, enlivened by the love-making of Dick Doddipods and Geraldine Vanderfeldt, two characters that could not have been more ably or humorously filled than by Mr. Harry Nicholls and Miss Fanny Brough. Mr. Lionel Rignold as the Alderman, with the good-natured fussiness of a vulgar *nouveau riche*, and an intense admiration for a titled lordling, also imparted drollery and laughter. An actor, who during three acts is supposed to be in a maudlin state of wretchedness from drink and the reproaches of an evil conscience, has a difficult part to play, and Mr. Edward Gardiner acquitted himself most satisfactorily, and frequently displayed great power and fertility of resource. Miss Alma Murray had but little happiness to portray. Her lot throughout almost is one of misery and despair, and faithfully and earnestly she depicted it. Mr. Edward Sass was a polished gentlemanly evil-doer, sufficiently Iago-like. Mr. Percy Lyndal acted with much spirit and refinement as the Bulgarian Prince Valvasia, and Mdle. Lily Miska, Miss Jenny Dawson, and Miss Millicent Mildmay were as enticing and attractive as such sirens as they represent should be. Mr. Victor Stephens

gave a clever rendering of the defaulting steward Fairweatherley. I have already mentioned "The Battle of Flowers." Mr. Harris showed perfect taste in this. The groups of well and brightly dressed people exchanging volleys of bouquets with the occupants of the gaily decked carriages, drawn by richly caparisoned horses, driven by handsome liveried servants, presented a life-like and most charming picture, and one that was alone well worth a visit. The Carnival Ball at the Casino, with its numerous fancy costumes and tasteful ballet, was also very attractive, and the complete destruction that can be accomplished by the terrific forces of nature by an earthquake was so brought home to us as to impress us by a feeling of awe and almost terror. The views of Monte Carlo and of Nice were also exquisite paintings, and gained Mr. Emden and Mr. Frampton an enthusiastic greeting. In fact the staging of the piece was one of which Mr. Harris might well be proud, and which in its perfection of spectacular display has never been surpassed.

5th. GRAND.—*Racing*. After a preliminary canter at the Star Theatre, Wolverhampton, on the 5th of April of last year, Mr. Macdermott tried his fortunes with *Racing* in town, and may be said to have carried off the stakes. His plot is clear and simple, but with plenty of incident. Theresa Truman, the daughter of an old trainer, has married the Count de Beauville, an unscrupulous owner of racehorses. Becoming tired of her, he employs his tool, Binks, to make away with her, which he endeavours to do by throwing her overboard when out at sea. But Theresa is saved, and, returning to England, assumes the disguise of her twin-brother, of whom she is the living image, and sets to work to defeat the machinations of her husband and his plans to marry Mavis Malcolm, over whose father he has obtained complete power. This she effectually does by riding a horse of the Count's for the Derby, and winning with it, the Count's book having been made that it should lose, and producing her marriage lines proving that he is contemplating bigamy. His utter confusion is brought about by the confession of his confederate, Binks, who, in the final scene, shoots his employer, and thus rids the world of a very unenviable member of society, and so leaves the path clear for the marriage of Mavis with her sweetheart, Harry Youngerson (played with considerable power by Mr. Julius Knight), who has also had some hard treatment at the hands of De Beauville. The author was fortunate in securing Miss Fanny Leslie to play Theresa.



As the injured wife she exhibited much feeling, but was the life and soul of the piece when disguised as the lad, full of spirit and acuteness, with the ready wit of the woman supplemented by the pranks of a boy, as at home in the saddle as a jockey as when disguised as an Ethiopian serenader, and singing a pathetic ballad or a lively ditty, to the banjo accompaniment, with equal taste and truth of tone. Mr. G. B. Phillips was excellent as the honest old trainer, and brought back memories of the late Mr. George Belmore. Mr. Bassett Roe cleverly depicted a man who has fallen to the lowest depths of degradation and crime through weakness rather than natural depravity, and Mr. Henry Bagge was consistent in his persistency in evil-doing. Miss Amy McNeill made a very sweet and lovable girl of Mavis Malcolm. One of the freshest and most unconventional performances was that of Mr. Cyril Maude as a generous-hearted young nobleman, and Mr. E. Dermott did well as an honest kindly bookmaker. The play was excellently received.

5th. Fire at the Theatre Royal, Exeter. 188 killed, 9 injured.

6th. COMEDY.—*The Barrister.* *The Barrister* held his first brief at the Grand Theatre, Leeds, on the 19th March of this year, and may certainly be said to have "taken silk" in September; in other words, the play was favourably received in the provinces, and achieved a complete success in London. The authors have given us a play that provokes honest, genuine laughter, produced by the explaining away of some absurd mistakes, which are quite possible in everyday life, and in many smart and telling lines there is not one that is objectionable. Mr. Arthur Maxwell is a barrister, who, returning home one night, meets with a lady that has lost her purse, and, in an excess of chivalry, accompanies her to her door in a cab, of which he pays the fare, the lady obtaining his address that she may return the amount. To his horror, the next morning he discovers that he has brought away her bag instead of his own, which contains all the legal papers in a great case in which he is engaged. The house in which he lives really belongs to Captain Arthur Walker, who is in India, but his servant, Tom Price, has taken advantage of his absence to let it to Maxwell. The barrister, who is expecting his wife from Brighton, tells Price that if the lady calls to repay him the cab fare he will not see her. Mrs. Maxwell arrives by an earlier train than that by which she is expected, is mistaken

by Price for the other lady, and so the wife learns what she thinks is an escapade of her husband's. Almost immediately on learning this, Helen Fayre arrives with presents for her future husband, who, she hears, is returning from India, and these being all for Arthur (Maxwell's name), are taken by his wife as further proofs of his infidelity. As no surname is mentioned, Helen is induced to believe that her lover is married to Mrs. Maxwell, and so writes a letter reproaching him with his inconstancy, but there being no address, though intended for Maxwell, it eventually falls into the hands of Captain Walker, and he thinks his Helen is false. Major Drayton contemplates marriage with Miss Foster, the real heroine of the cab affair, but he fancies that she has met Maxwell by appointment, and so breaks off the match with her, and the humour of all these misunderstandings is heightened by the frantic pursuit of the lady with the missing bag by Maxwell, and the plight in which Price finds himself owing to the unexpected return of Captain Walker. The joint-author, Mr. Darnley, was naturally nervous on the first night, and so was a trifle too intense in his agony at the loss of his papers, but his acting was very clever, and he was absurdly natural in his despair and frantic efforts to recover his treasures. Mr. Stephen Caffrey gained second honours for his really inimitable acting as the bewildered Tom Price. Mr. Fred Mervin, under whose able direction the piece was produced, was excellent as the irascible and jealous Major, and his scenes with Miss Susie Vaughan were some of the most amusing, so provokingly fascinating was the lady, and with such excellent point were her cutting rejoinders given. Miss Helen Leyton was piquant as Mrs. Maxwell, and Miss Maggie Hunt very charming. Mr. Walter Everard played with ease and finish. Mr. Prince Miller as a waiter, with a troublesome but eccentric little cough, and Mr. W. Cheesman as an excellently made-up barrister's clerk, made decided hits. The whole of the actors were several times called, and the authors had to bow their acknowledgments to one of the heartiest and most genuine expressions of approval that I have heard for some time.

10th. ELEPHANT AND CASTLE.—*Shadows of Life, or The Hand of Fate.* A very strong, well knit together drama by Arthur Shirley, that made a decided success in the provinces, having been originally produced at Barrow-in-Furness three years ago.

10th. LYCEUM.—*The Winter's Tale.* The following notice appeared in the "Daily News" of September 12 :—"The judgment that was passed by cool-headed critics upon Miss

Mary Anderson's double performance when the production of *The Winter's Tale* in Nottingham last spring attracted a large and distinguished audience to the theatre in that town, is likely to be substantially confirmed by the admirers of this lady in London. If the truth must be told, her Hermione on Saturday evening had not very much to recommend it beyond its gentle grace and elegance, together with one or two occasional flashes of genuine inspiration. Her indignation at the false accusation engendered in her husband's jealous temper lacked something of the fire and spirit which the occasion demanded; and during the trial scene, in which for the most part she sits upon a chair covered with leopard skins, somewhat far back upon the stage, the spectator missed in some degree the womanly instinct of self-defence, the proud self-consciousness of innocence which might well give dignity of bearing even to so meek and loyal a lady. For all this, there were few among the Lyceum audience who could fail to be moved by the mute eloquence of her movements and gestures when the news of the death of her son arouses her to a supreme effort ere she sinks fainting to the ground. Her mode of raising her draperies aloft till they reflect the pale light upon her horror-stricken features may be a trick, but it is a trick which few actresses could make so impressive. It quieted for a while the rather turbulent pit, and brought the third act to a close amidst a great demonstration of delight. But the real charm of Miss Anderson's performance on Saturday evening lay in her exquisitely fresh and tender impersonation of Perdita. All that scenic art and skilful stage management could bring to bear has been lavished on the beautiful pastoral scene of the fourth act, where the rustic cottages, stone-built and thatched, the overhanging crags and winding paths, with the grey hills in the distance, formed an admirable setting to the rustic sports and dances in the dreamland to which the poet has chosen to give the name of Bohemia. Here the Perdita of the Lyceum revival dances a rustic measure with the rest to the sound of the tabor, the cymbal, and the oaten pipe, and joins with the goatherds and the country girls in all their boisterous merriment, their scattering of garlands, their eager gatherings round the opened wallet of Autolycus. But not the less simple, beautiful, and touching are her colloquies with Florizel, or her proud resentment under the fierce reproaches of her lover's royal father. Here let us render a well-deserved tribute to Miss Anderson's elocution, which is distinguished by a sincerity of intonation and a justness of emphasis that are, unhappily, very

rare in the delivery of verse upon the stage. Even Mr. Forbes Robertson, who is an actor of cultivated tastes, though a little out of place in so weighty a part as that of Leontes, is not always careful in this regard, as when he bids Mamillius 'look on me with your welkin eye,' and emphasises the adjective as if the boy had an eye in reserve of some other tint than the purest azure. The statue scene, we need hardly add, was, as at Nottingham, rendered singularly beautiful by Miss Anderson's fine instinct of statuesque grace. Herein, at least, the spectator was a gainer by the trick of 'doubling,' as it is called; but on the whole the advantages are heavily outbalanced by the sacrifices which the practice entails. Perdita is, it is true, a secondary part; and a heroine who is not seen till the play is more than half finished does not readily commend herself to a leading actress. Still, it is for her Perdita that audiences will flock to see Miss Anderson at the Lyceum, and well indeed will they be rewarded. The general cast does not call for any detailed criticism. Miss Sophie Eyre's earnest and impressive impersonation of Paulina, however, deserves a special mention, as does Mr. Fuller Mellish's Florizel, who, if not the very embodiment of youthful passion, woos in graceful and in earnest style. Mr. Collette as Autolycus is, after the wont of this clever actor, a little too emphatic, but his impersonation is, nevertheless, one of genuine force and humour."

11th. Death of Sir Charles Young, author of *Jim the Penman*, &c.

12th. Fire at Newsome's Circus, Edinburgh. No lives lost.

12th. TOOLE'S.—*Woman's Wrongs*. The Court Theatre was almost always fortunate in securing a bright *lever-de-rideau*, and this one with which Mr. Clayton opened his season at Toole's found as much favour as its predecessors. Mrs. Woodleaf, a charming young wife, with a wealthy good-looking husband and a happy home, has unfortunately been bitten by the mania that ladies do not occupy that position in the government of the country and society generally which is their due, and has therefore enlisted under the banner of Lady Cerulea Buskin, a pronounced advocate of the rights of women. She takes to writing pamphlets and attending meetings for the elevation of the "weaker sex." Harold, her husband, an easy-natured fellow who humours her whims, pretends to fall in with her views, and hands her over his correspondence to answer. He gives her a letter from a farmer respecting a right of way, and one from an aunt asking advice as to insurance. He puzzles her, and makes

her nearly cry with vexation at her own incapacity. Her discomfiture is completed by a little plot that is hatched between her husband and his sister, Mrs. Percy, whom Margaret has never seen. Mrs. Percy masquerades as Lady Cerulea in the nearest approach possible to male attire, snubs the loving but impulsive little woman by telling her not to "gush," that she must abjure needlework and all feminine amusements and employments, must take to smoking, and "trample" generally on her husband. Presently enters Harold disguised as Mr. Buskin, a miserable, effeminate creature who expects all the attention from the ladies that gentlemen usually show the fair sex, and whose conversation is of babies, fashion, and frivolities. Mrs. Woodleaf sees her folly, and though she is let into the secret of the trick that has been played upon her, is effectually weaned from any desire to right "women's wrongs." Delicately and brightly written, the lines bristle with witty repartee, and were given with charming point by Miss Cudmore, whose pert assertiveness in the earlier part, and pettish discomfiture later on, were worthy of all praise. Miss Roche, too, excellently assumed the masculine characteristics of the champion of the woman of the future, and Mr. F. Kerr was easy and gentlemanly, as well as amusing, when figuring as the imbecile, ridiculous Buskin. *Dandy Dick*, cut short in its career of prosperity at the Court, again took its place in a bill for the 185th time, and was received with as hearty appreciation as ever. Mr. Clayton was warmly welcomed in his temporary home, and Mrs. John Wood was cheered again and again. The cast was nearly identical with that which it had been hitherto, there being but two changes. Mr. Alfred Bishop was the sententious Blore, with a lack of h's and a hidden *penchant* for betting, and as unctuous and quietly sarcastic to the "ussies" as could be desired. Miss Eva Wilson, who replaced Miss Norreys, worthily followed in the footsteps of her predecessor, and it may be said that she *proxime accessit* to her excellence. The perfection of the rest of the cast is so well known as to require no further notice than that one and all were as artistic and humorous in their rôles as on former occasions.

12th. NOVELTY.—*The Blue Bells of Scotland*. Miss Harriett Jay commenced her management of the above theatre with a play which the author informs the public is indebted for some of its characters and situations to a prose romance of his, "A Child of Nature," and he also quotes recent history as to the incident of the Royal Marines refusing to assist the civil power in the



eviction of the crofters of Skye. The plot runs thus :—Lord Arranmore has long been an absentee landlord from his Scotch estates, but, visiting them in his yacht, the vessel is likely to be lost, when Mina Macdonald puts off in her boat, and pilots it to safe anchorage. She is sister to Graham, a cousin of the present owner of the lands, of which he is supposed to have been dispossessed by fraud. Struck by Mina's beauty, Lord Arranmore determines to possess her and gains her affections, but as she refuses to leave her home with him, he carries her off by force with the aid of Peter Dalston, his rascally grinding factor, who has also wished to marry her. In London we find Mina under the impression that she is a lawful wife, but Lady Ethel Gordon, who has been engaged to Lord Arranmore, undeceives her. Arranmore's regiment is ordered on active service, and he leaves Mina distraught at the villainy that has been practised on her, when Dalston, to whose care she has been confided, appears on the scene and urges his detested suit upon her, even in the face of all that has happened. Mina escapes from the house and is rescued whilst wandering in London by her brother, who has left the "Isles" in search of her, and who longs to avenge her wrongs. Finding that Lord Arranmore has sailed for Burmah, Graham, to follow him, enlists in his regiment, the 72nd Highlanders, and there they meet after an engagement in which the British troops have been beaten back by the Dacoits. Separated from the rest of the soldiers, Graham forces his officer to combat by striking him, and has just succeeded in disarming him, and holds him at his mercy, when some of the enemy approach. Graham forgets his private wrongs in a nobler sense of duty, and back to back he and his late foe defend themselves and are rescued by a detachment, but not before Lord Arranmore has been mortally wounded. On the voyage home on his death-bed he admits that he was legally married to Mina, and Graham Macdonald returns to England. Having gained the Victoria Cross and otherwise greatly distinguished himself, he calls to thank Lady Ethel for her kindness to his sister. From the time of Lady Ethel's visit to his island home he has always loved her and even asked her to become his wife should he win a position in the world, and she on her part has fallen in love with him, but her engagement prevented her owning it. Now, however, as he from diffidence makes no sign, she claims the privilege of Leap Year and proposes to him (in a little scene that was charmingly acted by Miss Jay). A fresh surprise is in store; for Graham, returning to the "Isles," finds that Dalston is evicting the



crofters and having them shipped off to America, among them Mina and her foster-father, Koll Nicolson. Here it is that, having called in the aid of the marines to support the civil powers, the gallant fellows refuse to aid him in his tyranny, and his evil doings are put a stop to by the announcement that in consequence of Lord Arranmore's death, Graham Macdonald being the next heir, all the property comes to him, and the curtain falls on the promise of future happiness for all, amidst the "Blue Bells of Scotland." The play, which is supposed to be one of Mr. Buchanan's earlier works, still bears evidence of youthful defects, which are not altogether compensated by the stirring incidents that are introduced, the improbabilities of some of which mar their introduction; though as a whole it would in all likelihood prove thoroughly acceptable to provincial and suburban audiences. Mr. Henry Neville had lost none of his old fire, and made a gallant hero of Graham Macdonald. Miss Harriett Jay acted naturally and gracefully as Lady Ethel Gordon. Miss Fortescue looked winsome, but struck me as being cold and artificial. Mr. Arthur Elwood gave a fair picture of the libertine, yet half-repentant, Lord Arranmore; and Mr. G. Canninge was sufficiently powerful as the hard-hearted Scotch factor. Miss Marie Stuart made the hit of the evening by her brightness and vivacity as a Scotch lassie, Jessie Macfarlan, and was frequently applauded. Mr. Scott-Buist was very successful as the Hon. Sam Gordon, a rollicking, fun-loving young fellow with rather vulgar tastes, and Mr. Eardley Turner gave a very humorous sketch of an Irish-Highland sergeant. Mr. S. Calhaem and Mr. Hilton also lent efficient aid. The actors certainly did their best, and the scenery was all that could be desired, but it is a class of play that requires a large stage.

15th. HAYMARKET.—*The Ballad Monger*. The Haymarket Theatre reopened its doors on Thursday, the 15th September, under the management of Mr. Beerbohm-Tree, who resumed his clever impersonation of Demetrius, in *The Red Lamp*, one of the most telling and finished studies of character in this highly-intelligent and cultured actor's *répertoire*. Mrs. Beerbohm-Tree appeared as Princess Claudia Morakoff, and I think fairly astonished many by the power and subtlety that she displayed. It was an excellent performance, and one that with more experience in husbanding her resources would have been great. Miss Marion Terry and Miss Rosina Filippi, the one charming as Olga, and the other as the most piquant of soubrettes, Félise, again aided in the success of Mr. Outram Tristram's

drama, to which the remainder of the original cast contributed. There have been several English versions of Theodore de Banville's *Gringoire*, but none, I think, have proved more acceptable than that by Walter Besant and Walter Pollock, which they have entitled *The Ballad Monger*, and which preceded for the first time the drama. Gringoire, the itinerant poet, is specially fond of ridiculing Olivier le Daim, the King's barber, who in return cordially hates him and has long been watching to entrap him. At last the opportunity occurs: Gringoire is singing in the streets, when Louis XI. is on a visit to his favourite god-child, Loyse. Olivier induces his master to have him called in to recite some of his verses, the King remaining *incognito*, and with the promise of a good meal, and under the influence of the wine cup, which is freely and at once tendered to him, the starveling poet recites the lines known in the original as "C'est le verger du Roi Louis," now rendered as "King Rope," and ending with the refrain "It is the Orchard of the King." Louis reveals himself and offers Gringoire one mode of escape from punishment for his revolutionary lines, and from joining those who hang on the trees simply for having been suspects. He must, within a quarter of an hour, win Loyse for his wife. Loyse has long been haunted by one of the airs he sings, and her heart has almost gone out to the unknown singer, so when Gringoire pleads the cause of the *poet*, she yields herself to his eloquent appeal. But he, ragged and almost an outcast, is too noble to ask her hand and is ready to accept his coming fate. Loyse, now thoroughly conquered, begs his life in acknowledging her love for Gringoire, and the King pardons him, and consents to their union the more readily that his superstitious faith in the stars have led him to believe that the happiness of Loyse and his own future are bound together. Such a theme, deftly and scholarly handled as it has been by the authors, could not but prove an agreeable change from the absurdities which so often occupy the first part of the evening. Mr. Tree gave full expression to the smoothly-written verse, of which it is to be regretted that the whole is not composed, and played with spirit and a considerable amount of tenderness. Mr. C. H. Brookfield accomplished an original conception of the peevish, superstitious French King, and Miss Marion Terry was sweet and womanly as Loyse. The reception which was accorded to Mr. Tree was so cordial as at once to show that his liberal concession to the *ci-devant* pitites had been thoroughly appreciated,

and when he made that speech which is looked for on first nights from the manager, and told of his intentions for the future, the cry of "Good luck to you," several times uttered, was evidently echoed by the entire audience. The Haymarket auditorium was lighted by electricity; it only remained for it to be used behind the scenes to make the theatre perfect.

17th. GLOBE.—*Lady Fortune*, new one-act play, by Charles Thomas. This was a little crude and rather spun out, but was above the average of first pieces. Mrs. Cunliffe, a formerly wealthy widow, has lost her fortune, and therefore, to delay her daughter's discovery of the fact, encourages her *penchant* to live in a second-rate Bloomsbury lodging, that she may more easily follow up her fashionable craze for slumming. Young Lord Ambleby is much attached to the girl; but living in the same house is a poor artist with whom she has fallen in love, and she decides to marry him rather than accept a peeress's position. When the young lord, who, if not too bright, is a noble-hearted fellow, discovers the direction in which her happiness lies, he not only relinquishes his suit, but interests himself for his rival, and obtains some wealthy patrons to purchase his works. Mr. Grahame Wentworth made a hit as Lord Ambleby; Miss Cissy Grahame played the light comedy scenes very well as Kate Cunliffe, but was not so successful in the pathetic ones. Mr. A. G. Andrews failed as the artist, Guy Mallory, not from any fault of his own, but that he should not have been cast for the part. Miss Millicent Mildmay was excellent as Mrs. Cunliffe.

17th. Death of Mrs. J. R. Vincent; born in 1818; made her first appearance in 1835.

20th. Fire at the Roebuck Music Hall, Longton; no lives lost.

20th. CRYSTAL PALACE.—*Macaire*, romantic opera in two acts, by George Fox. Of this I wrote the following in "The Stage":—"After being almost invariably used as a comic subject for representation on the stage, the author has endeavoured to introduce into the vicissitudes of Robert Macaire, the French thief, an element of melodrama and romance in his opera; but the constant presence of Jacques Strop militates strongly against success, by the man's ludicrous cowardice, which persistently excites the risible faculties of the audience. The story has so often been told, and in the main incidents here is so closely followed, as to scarce need recapitulation; but, as there are some changes, it may be well to briefly give the plot of the

opera. The scene opens at the Auberge de l'Adrets, near Grenoble, where preparations are being made for the festivities to be given in honour of the marriage of Clementine, the daughter of Germeuil, a rich *bourgeois*, with Charles Dumont's reputed son. There is only one cloud to their happiness—the fact that it has been hitherto hidden from Germeuil that Charles is only a foundling, who had been picked up on the roadside. But the cloud soon clears away, for Clementine's father allows this to be no obstacle to the happiness of the young people, and proves it by producing some twelve thousand francs, which he intends to settle on them. This raises the cupidity of Macaire, who, with his timorous companion, has arrived on the scene, having escaped from prison. He engages a bed for the night, and in the morning it is found that his neighbour, Germeuil, who has slept in the adjoining apartment, has been robbed and murdered. The crime appears likely to be brought home to Marie, a woman who has been granted shelter and befriended, and to whom Germeuil has given his purse in compassion for her forlorn condition. But in her Macaire recognises his wife, whom he deserted years ago, and she proves to be the mother of Charles. In a fit of remorse for his evil-doing, and a sudden fatherly affection for his son, Macaire confesses that he is the murderer of Germeuil, and in endeavouring to escape is shot down by the gendarmes, and dies beseeching the forgiveness of his wife. There is hardly scope in these few incidents, when confined to two acts, for a development which would be in keeping with the class of music that Mr. Fox has composed, which is tuneful and often scholarly, and contains much melody and sound orchestration, and which, though not strikingly original, may be styled ambitious. Mdlle. Bauermeister as Clementine had some very florid passages scored for her, and gained a complete success. Mr. George Fox, in the title rôle, was evidently nervous, and hardly did justice to his own compositions. Madame Lucy Franklein as Marie distinguished herself. One or two of the choruses are very winning, and there is some characteristic ballet music. Mr. Douglas Cox acquitted himself well as Germeuil. Mr. J. G. Taylor gave a thoroughly original and humorous rendering of Jacques Strop."

21ST. STRAND.—*The Sultan of Mocha*, with which Miss Lydia Thompson commenced her management here, was first produced at the Prince's, Manchester, in 1874, and was subsequently heard again under Mrs. John Wood's *régime*, at the St. James's,



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London, in April, 1876. It is rather a matter of surprise that the work has not been offered to the public since that time, for, like all the composer's music, it is bright and more than tuneful. It certainly never was more perfectly mounted than on this occasion—the most exquisite dresses, beautiful scenery, an excellent *corps de ballet*, and some of the fairest ladies that could be selected offered a most charming series of stage pictures, and when all these forces were marshalled under the eye of Mr. Charles Harris, a past master in the production of spectacular effect, so far as he was concerned the result could not be for a moment doubtful. The original lyrics have been retained unaltered, a song, "Love Ties," composed expressly for Miss Cameron by Signor Tosti (which she sang most exquisitely), has been introduced into the second act, and the libretto has been rewritten up to date by Mr. W. Lestocq. As the result of his labours we are shown in the first act sailors carousing outside "The Jolly Tars," opposite Greenwich Hospital. Dolly, the daughter of Admiral Flint, is in love with Peter, a "Heart of Oak," who has a rival in Captain Sneak, a marine-store dealer and pirate captain, who, finding his suit repelled, determines to carry off Dolly in his piratical craft. Dolly, whilst waiting for her own true love, with whom she has consented to elope, is kidnapped with her friend Lucy, and we next find them in the market-place, Mocha, where they are to be paraded as slaves for purchase by the Sultan Shallah. Directly the Sultan sees Dolly, he feels he must become her possessor, and so obtains her of Sneak at the price of a Pashalik. But Peter and the Admiral, her father, have followed; and first disguised as a merchant, and then as a Dervish, Peter obtains admittance to the Palace, and eventually, by the aid of the Admiral's crew, rescues her, and the newly-made Pasha is to be carried back to England to meet with condign punishment. Miss Violet Cameron, who was greeted with one of the most enthusiastic receptions that has been heard within the walls of a theatre for some time, and which seemed as though it would never cease, was charmingly arch and coquettish as Dolly. Though in splendid voice she could scarcely command it through emotion in her first song, "Let the Lords of Legislation," but, regaining nerve sang all the other numbers to perfection and with unusual feeling, "The Letter," and the exquisite "Slumber Song," "Close thou Gentle Sleep," proving her greatest successes. Mr. H. Bracy as Peter was genial and rollicking as a British tar should be, gaining his first encore for the ballad "'Twas sad



when I and Dolly parted," and was particularly happy in his rendering of the yawning song, "I Really am so Sleepy." A new-comer to London, Mr. Charles Danby, made a decided hit as Captain Sneak, displaying a sense of grotesque humour and quaint originality that will soon establish him as a favourite. His songs, "I Love the Ocean" and "Come buy, Come buy," met with the heartiest approval. Mr. Ernest Birch, who I believe made his first appearance on any stage, proved an acquisition. He has a very fine baritone voice, good stage presence, and represented with humorous dignity the majesty of the Sultan. His best effort was in the song "Sultan am I," set to an air that is most catching and yet well written, and he only wanted a little more feeling to be equally successful with the ballad "Unrequited Love." Miss Madeleine Shirley was bright as Lucy. Mr. C. H. Kenney well sustained the pompous, domineering character of Admiral Flint. Mr. C. Wrexford was quaint as the Lord Chamberlain, and Mr. Leonard Calvert, in an excellent make-up as the old Grand Vizier, with a squeaky treble, was highly relished. Miss F. Levey deserved most favourable mention for her grace and poetry of motion as the dancing-girl, Haidee. No expense was spared in the mounting of this piece, which was stage-managed by Mr. Charles Harris with his accustomed skill; and some very charming ballets, arranged by Madame Katti Lanner, were introduced.

23rd. ELEPHANT AND CASTLE.—*The Henrietta*, play in four acts by Bronson Howard; produced for copyright purposes.

27th. Death of Miss Amelia Waugh; born in 1836.

28th. VAUDEVILLE. (*Matinée*).—*Fettered Freedom*, three-act drama. Messrs. Milner Kenne and C. H. Stephenson chose a melancholy subject for their plot, and one that is not quite consistent with human nature of the present day, when they made a dying wife, in the person of Mrs. Templeton, sanction and bless the union that she enjoins shall take place between her husband and her friend Norah Lovel, after her own decease, she having discovered the secret of their love for each other, which they have carefully tried to conceal. Though at the fall of the curtain at the end of the first act the audience is led to suppose that Mrs. Templeton has died, yet in the second she is still alive, and her actual decease is caused by her using aconite instead of morphia, to which drug she is given, and by this sudden death a suspicion is cast upon her husband, fostered by a certain Captain Evered, who wishes to gain Norah for himself, but is defeated in his end through the agency of Agnes Hutton, who is engaged to one

Richard Merritt. Miss Mary Rorke, Miss Fanny Brough, and Mr. Bassett Roe carried off what honours there were to be gathered.

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## X.

### OCTOBER.

1st. GRAND.—*Our Joan*, drama in three acts, by Mr. and Mrs. Herman Merivale, is the history of a woman who, marrying a man above her in station, chafes at what she imagines her shortcomings in society manners, and being unjustly suspected by him of a liaison with one who proves to be her brother, leaves his house. She nurses her anger against him, till hearing that he is in danger of shipwreck in his yacht, she risks her own life in a small boat to save him. The piece was very successful in the provinces, it having been taken on tour by Mr. and Mrs. Arthur Dacre.

4th. Death of Mr. David Fisher; born 1817; made his first appearance in 1849, in *The Lancers*.

5th. CRITERION.—*The Cuckoo*, comedietta, in one act, by Walter Helmore. Although the title that the author gave his trifle is one that seems a little incomprehensible until almost the close of the piece, taken altogether the forty minutes spent in the development of his not quite original idea are happily passed. Mr. Frank Stopford has an Uncle John, on whom he is dependent, and who has a strong aversion to penniless and red-haired girls. Unfortunately Frank has married a very charming young lady, who possesses auburn ringlets but no money, and so, when a telegram is received announcing the arrival of Uncle John from Australia, Frank is at his wits' end, for he has given the exact description of Mrs. Slade Potter as representing his wife, and has even named her home as his address. Nothing is to be done but to ask her assistance, and so she consents to pass as his wife during the short stay that Uncle John is to make in London. Slade Potter being unaware of the plot, at first naturally objects to the billing and cooing that goes on between his wife and Frank, and still further at being a nonentity in his own house, but on being let into the secret, carries the war into the enemy's country, and makes fierce love to Mrs. Stopford. Uncle John has had his suspicions roused

by the game of cross purposes, and at length, when the explanation comes, is called the Cuckoo, and accused of wishing to turn the young birds out of their nest. Mr. Blakeley was quaint and amusing as the Uncle, and Miss Fanny Moore and Miss May Scarlett were very charming, but Mr. Leslie Corcoran and Mr. Herman both appeared rather nervous.

6th. NOVELTY. (*Matinée*.)—*Fascination* has been noticed by some writers on its merits as an impossible play; without going quite as far as this (for women have so frequently passed as males for a considerable time without detection that Lady Madge's assumption of a masculine garb, and in it mixing in men's society in men's haunts, may be excused), the authors have described it as an improbable one. The fault that may be found with it seems to me to be that one of the most beautiful ideas—that of a pure woman risking everything, including her good name, to discover her lover's perfidy or truth, and to endeavour to win him back to a right path—has been treated in a great measure in a farcical manner, while containing the elements of the most exquisite comedy. Lord Islay, belonging to a crack regiment, lives the life of many of his order, and has become entangled with a Mrs. Delamere, who is at least an adventuress. His better nature is stifled by her wiles of fascination, and he forgets the duty he owes to Lady Madge Slashton, to whom he is engaged. She is something of a flirt, but yet true-hearted and brave, and hearing the scandal connected with her lover's name, she persuades her brother to take her to Mrs. Delamere's, where as a rich young West Indian gentleman, and under the name of Marlow, she almost makes the hostess fall in love with her, plays cards and wins, buys up Lord Islay's acceptances from a creditor of his, and eventually insults Lord Islay publicly most grossly. She is almost led to believe in her lover's faithlessness through his having parted with the engagement ring which she gave him to Mrs. Delamere; but this has been obtained from him by fraud at the instigation of the captivating widow's fellow-adventurer and tyrant, Count de la Grange, who wishes to part the lovers that he may prefer his suit with success to Lady Madge. But Mrs. Delamere is not all bad, and she confesses how she has endeavoured to lure Lord Islay on, but has never succeeded in touching his heart, and so Lady Madge forgives him, puts all his escapades down to the "fascination" exercised over him by the siren, and accepts the plea that "everybody does it" as the excuse for his other misdemeanours of gambling, &c. Miss Harriett Jay played with

such consummate tact and judgment as Lady Madge Slashton as to secure the success of her character. Never for one moment did she lose sight of the fact that she was a high-born lady, and her assumption of the male impersonation was original and highly finished, whilst every now and then, when she fancied she had wasted her deepest affection on a worthless object, her uncontrollable bursts of womanly feeling were powerful yet full of tenderness. Mr. Henry Neville did his best to portray in a favourable light the weak and almost despicable Lord Islay, but did not thoroughly succeed in his thankless task. Miss Alice Yorke as Mrs. Delamere played with considerable point, but was not refined enough in her conception of her part. Mr. Edward Righton as the obliging, simple curate, the Rev. Mr. Colley, was very droll and clever, and Mr. W. Scott Buist again distinguished himself as a manly young English nobleman, devoted to his sister.

6th. PRINCESS'S.—*My Jack*, comedietta in one act, by Miss Emily Coffin. The authoress writes pleasantly on the fortunes of her hero Jack, who is bound by his father's will to marry one Ethel Murray, whom he has never seen. She, with her friend Florence Carew, are wards of Ronald Duncan, whom Ethel secretly loves, and Jack has set his affections on Florence, who, having met him clandestinely, only knows him by his Christian name. When she discovers his identity with Ethel's *fiancé*, she insists on his fulfilling his duty, but Ethel overhears their mutual confession of love, and releases Jack from his obligation, and, set free, gives her hand to the man of her own choice. Miss Kate James played very brightly as the light-hearted but sterling Florence, and gained an encore for her sympathetic singing of "Robin Adair;" and Mr. Forbes Dawson was genial at Jack Alexander.

8th. GAIETY.—*Miss Esmeralda*. The following notice appeared in "The Observer":—"There is nothing very novel in the treatment of their hackneyed theme by the new humorists whom Mr. George Edwardes has employed with so successful a result. They stick pretty closely, and, if the truth be told, rather tamely, to the story of the pretty gipsy and the passion which she inspires in the breasts of Captain Phœbus, the dashing young officer, of Claude Frollo, the villainous monk, and of Quasimodo, the hunchback of Notre Dame. Act the first amply shows how Esmeralda is falsely accused by Frollo of the crime which he himself has committed, and a *finale* after the manner of grand opera illustrates with much spirit the temporary



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success of the scheme which places the gipsy at her wicked admirer's mercy. The next act—the burlesque has only two—takes us first to the prison, where Esmeralda duly employs the interval before her trial in song, and subsequently to the scene in court, where Phœbus and Frollo find an opportunity to pose as rival advocates, and to suggest the amenities of the Irish bar. This new reading is facilitated by the bold device of making Claude Frollo a Spaniard, born in Tipperary, in which hybrid character he sings the ditty which is the hit of the evening. 'Killaloe,' as the song is called, is contributed by Mr. Martin, and rendered by Mr. E. J. Lonnen with a success which recalls the popular triumph scored by the same composer and singer with their 'Ballyhooley Brigade.' It describes with a merry lilt the difficulties encountered by an unhappy Frenchman who rashly undertakes to teach his language to the 'bhoys,' with the result that they assault him for imaginary insults, and that—

' He found it wouldn't do  
To teach French in Killaloe,  
Unless he had a face or two to spare.'

This was by no means the only useful service given by Mr. Lonnen in imparting vitality to the fun. His Frollo has much of the quaint vivacity and variety by which Mr. F. Leslie has distinguished parallel impersonations, and of its kind it is genuine burlesque. This is more than can be said of such painstaking but uninspired efforts as the Esmeralda of Miss Marion Hood or the Captain Phœbus of Miss Fannie Leslie. Miss Hood, however, sings with brilliant effect the pretty airs written for her by Mr. Meyer Lutz, who is responsible for most of the very pleasing music; and Miss Leslie certainly works her hardest to make up for the lack of that sprightly grace and piquant charm which seem to come naturally to Miss Farren. An exception must, however, be made in favour of the comic intention displayed by Messrs. Thornton and Stone as Quasimodo and Gringoire and the very pretty dancing of Miss Letty Lind as Fleur-de-Lis."

10th. GRAND.—'Twixt Kith and Kin, drama in four acts, a close adaptation by James J. Blood of Miss Braddon's novel, "Cut by the County;" well received in the provinces and here. Mr. and Mrs. Dacre in the principal parts; Miss Olga Nether-sole particularly refreshing and naïve as Blanche.

11th. Death of Mr. Joseph Fountain, a well-known theatrical artist.



11th. Death of Mr. Harry Linden; born in Virginia, in 1826.

15th. Death of Mr. August Stoepel; born in 1821; leader of Mr. Henry Irving's orchestra.

17th. STANDARD.—*The Tongue of Slander*, domestic and sensational drama, in four acts, by T. G. Warren and John Douglass; specially noticeable for its "set" of the "Tidal Dock," and its generally beautiful scenery.

17th. SURREY.—*The Stranglers of Paris* tells the history of the chief of a band of French "Thugs" whose trade was assassination and robbery. Simmonet, their leader, is a man of "two lives," the better to hide his real character; he is known to the world as Jagon, a respectable, conscientious copying clerk to an attorney, but is the coolest and most desperate murderer in the French capital. A Captain Guerin returns to his native country and becomes possessed of a large sum of money, of which he is robbed and murdered by Simmonet and Lorenz de Ribas, the crime being at first fixed upon an innocent man, Blanchard, whose wife devotes herself to the discovery of the actual perpetrator—two detectives, de Concon and Dodot, rivalling each other in the same pursuit. Marie de Guerin, the daughter of the murdered man, recognises Jagon as having called at her father's house, and he is handed over to justice, but with the usual leniency of the French law, instead of being guillotined is sentenced to deportation for life to Cayenne. The one redeeming trait in his character is that he has wished to keep his daughter Cora in ignorance of his being a thief and worse. She marries Lorenz de Ribas, and it is whilst giving a fête at the château that Legros appears, and under the threat of revealing that she has been married to him, forces money from her to aid in the escape of Blanchard, and, under the plea of wishing to escape unperceived by the garden gate, obtains from her her bunch of keys, on which is one that enables Concon to open Riba's *escritoire*, in which are found the notes and securities of which Captain Guerin was robbed, and proofs of De Riba's complicity in the crime. When seized by the police he has time to stab his wife, whom he accuses of having betrayed him, and she dies praying forgiveness of Legros, and leaving the vengeance of her death to her father. A great feature of the piece is the deck of the convict transport "Raven," with the caged malefactors, and the revolt which takes place—the final scene happening in Paris, where Jagon with his murderous fingers strangles de Ribas and avenges his daughter's death,

and where the innocence of Blanchard is established. Mr. George Conquest showed his wonted discrimination in his representation of the ruffian who leads two separate existences, and was powerfully consistent in both. He was ably seconded by Mr. C. Cruikshanks, one of the safest actors we have, and Mr. G. Conquest, junr., who was very droll in the development of his "system" of espionage. Mr. T. F. Nye was forcible as the showy villain, and Mrs. Bennett well maintained her reputation as one of our most artistic pathetic actresses. Mr. E. Vincent's repulsive make-up as the old convict Loustalot, and his conception of the character, were excellent; and Miss Le Warren and Miss Cissy Farrell ably filled their respective parts. The piece was a most decided success.

17th. TERRY'S THEATRE.—*The Churchwarden*. The opening of a new theatre is at all times a matter of considerable interest to the London public, and therefore Monday, October 17, 1887, was naturally looked forward to, it being the day on which Mr. Edward Terry was to assume the reins of management at the house which Mr. Wilmot has built for him in the Strand, on the site of the old Coal Hole, and more lately named the Occidental Tavern. When the audience were admitted they found themselves in a theatre which Mr. Walter Emden had designed expressly for the class of entertainment with which the lessee's name is associated, and in which almost over-anxiety had been shown in the construction to guard against any accidents arising from fire or panic. Scarcely any wood has been used; concrete and iron have been called largely into requisition; a woven asbestos curtain shuts off the stage from the auditorium; the electric light is in use all over the house; "sprinklers," to extinguish conflagration at its very outset, are at hand and ready for immediate use, and the attendants in front are firemen. One most desirable object has been attained—a good view of the stage can be had from every part of the house, whether the seats be high or low priced; in addition, a handsomely decorated ornamental *foyer*, overlooking the Strand, has been provided. At present the only fault that can be found with the appearance of the house (which, by the bye, is calculated to hold some 900 persons), is that it looks deep from the ceiling for its size, and that the tone of the colours used in the ornamentation is scarcely warm enough, but the effect altogether is chaste and pretty. Mr. Terry relied upon a piece which had been received with favour at the Olympic in the commencement of the year; but for purposes of reference,

as to those who were members of his company when he opened his new theatre, the cast is given. Mr. Terry, with his quaint oddities of manner and keen sense of humour, delighted his audience as Daniel Chuffy, the "Churchwarden," who for one little discretion has to pay so dearly, both in purse and peace of mind, and Mr. Lionel Brough as Mr. Bearder, M.P., naturally strengthened the piece. Messrs. Bellingham and Best's comedietta *Meddle and Muddle* preceded. It owed its success to Mr. Lionel Brough, who as a stupid, conceited retired tradesman, Meddle, has a passion for interference, and the most perfect faith in his powers of diplomacy. By exercising these he saddles himself with a wife whom he had not the slightest intention of marrying, and is brought to consent to the marriage of his daughter with an impeccunious artist whom he dislikes. Miss Victor was amusing as a lisping would-be juvenile damsel, and Miss Florence Sutherland made a pretty *ingénue*, Mr. Terry was most cordially welcomed.

17th. Death of Miss Kate Munroe; born in 1848; first appeared in *Don Pasquale*.

19th. Death of Miss Carrie Hope; last engaged at the Court Theatre.

22nd. Inauguration of a public drinking fountain and clock tower—memorial gifts of Mr. George W. Childs, of Philadelphia, to the town of Stratford-on-Avon—by Mr. Henry Irving.

22nd. PRINCESS'S. (*Matinée*.)—Miss Grace Hawthorne appeared as Zanetto in *The Stroller*, a comedy in English in one act, from the French of François Coppée's "Le Passant," versified by Mrs. Olive Logan. The adapter has done her work for the most part gracefully, and retained much of the charm of the original. Zanetto, a youthful Tricotrín, in his wanderings reaches the gardens of Sylvia, a woman who has discovered the hollowness of life, even though surrounded by luxury and surfeited with adulation. Zanetto, struck by her beauty and gentle manner to him, wishes to give up his roving life and become her page. At first the worldly woman sees open before her a vista of happiness in communion with a fresh, unsullied soul; but she is not utterly heartless, and so, with a generous self-denial, she refuses Zanetto's proffered service, and, with words of kindly advice to him to shun communication with such women as herself, she sends him forth regretfully, and yet with the comfort that she has saved one innocent youth from contamination. Miss Mary Rorke as Sylvia conveyed the poet's idea of the better side of the woman's nature, and exhi-

bited much tenderness and feeling. Miss Hawthorne gave a picturesque representation of the sunny temperament of the youthful minstrel, and was graceful in her gestures.

24th. ROYALTY.—French Plays. *Un Parisien*, by Edmond Gondinet. M. Coquelin.

26th. AVENUE.—*The Old Guard* was put through a trial trip in the provinces before being submitted to a London audience, and was first produced at the Grand Theatre on October 10; and it was played for another week at the Court Theatre, Liverpool, from the 17th. Mr. Farnie found in "La Vieille Garde" the story of two heroines having been changed at nurse, and the complications arising therefrom, which are still more intensified by a gardener's son, who has risen to be a captain in the Imperial Guard, being mistaken for a scion of the old nobility, whilst the veritable nobleman figures as a peasant who subsequently enlists. The mystifications that arise in the development of the story have been fairly well cleared up by the adapter, but scarcely with that piquancy of dialogue which has distinguished some of his previous work. M. Planquette's music, however, makes ample amends for any shortcomings in this respect, as it is charming throughout, and several of the airs are likely to become established favourites. Miss Marion Edgcumbe, a new comer to the stage (though already well-known in the concert-room as Miss Mackenzie), as Fraissette was entrusted with some of the most delicious numbers, and her rich contralto voice did them full justice; and she acted very archly too. Miss Fanny Wentworth was sprightly and vivacious as Murielle, and Miss Henriette Polak as the Bugler Patatout made a decided hit by her spirit and verve. Mr. Alec Marsh and Mr. Joseph Tapley were thoroughly acceptable, and Miss Phyllis Broughton danced with her accustomed fascination. At the Avenue it is naturally expected that Mr. Arthur Roberts will be the mainstay of a production, and he never acted better than as Poupart. His performance, droll as ever, was a more highly finished study of a fussy mayor, and he did not give way, except in the third act, to that almost excessive exuberance of spirits. Mr. J. J. Dallas did excellent work as the irascible Royalist Marquis, and his song with Mr. Roberts, "When we were young," led to repeated encores. The piece proved a great success.

26th. Fire at the Wilberforce Music Hall, Hull. No lives lost.

26th. ROYALTY.—French Plays. *L'Ainé*, by M. Victorien Sardou. M. Coquelin.

29th. PRINCESS'S.—*Editha's Burglar*, one-act play, by Edwin Cleary, is the story of a little girl who is roused from her slumbers by hearing a noise in the adjoining sitting-room. Her step-mother is very ill, and so the little maid of seven, to prevent her being disturbed, goes to see what is the matter, and finds herself face to face with a thief. She, from her very innocence, is not alarmed, but enters into conversation with him, and, at last, on his promising not to make any noise or frighten the invalid, goes to fetch all her little trinkets, and regrets only one, a locket which contains the portrait of her dead mamma. The burglar looks at this, and is struck dumb with remorse and repentance, for in the likeness he recognises that of his dead wife, and that Editha is his own child. Her reputed father, Edgar Allen, enters at this moment, and the burglar claims his child, but Allen points out to him that her life is unsullied and cared for, that she has been kept in ignorance of her parentage and her father's miserable fall from rectitude, and appeals to the very love he professes for her. The burglar gives way, and leaves her in her present happy home, vowing for her sake to reform his life, and his little daughter says to him as the curtain falls on his exit, "Good-night, Mr. Burglar." The charm of a very pretty idea was sustained by little Miss Gracie Murielle, a baby actress, who played the child thoroughly naturally, and without that artificial manner so frequently noticed in "infant prodigies." Mr. Wood showed much quaint humour as the burglar, and exhibited true feeling as the repentant father. The author himself was cast for Edgar Allen, and was easy and polished. *Editha's Burglar* is an adaptation of a story of Mrs. Burnett's, and was a success in America.

29th. OPERA COMIQUE.—*Bridget O'Brien, Esq.*, by Fred Lyster and John F. Sheridan, was of such weak material as to hold the bill for a few nights only. It was written to display Mr. Sheridan's capabilities in depicting female character, and his performance was certainly a clever one. Miss Eleanor Bufton played well as an aristocratic mother-in-law. Miss Edith Vane was graceful and captivating as Mrs. Richard Sparkes, and Mr. Allen Thomas was good as Count Menaggio. The most artistically drawn character, and one that was best acted, was that of Hezekiah Cranberrie, an old sea-dog, capitally

performed by Mr. Mark Kinghorne, who was redolent of sea-breezes and salt water.

29th. Fire at the Canterbury Music Hall. Small outbreak.

31st. Death of Sir George Macfarren; born in 1813; composer of "St. John the Baptist," &c.

31st. ROYALTY.—French Plays. *Don Cæsar de Bazan*. Don Cæsar, M. Coquelin; *La Maritana*, Madame Patey.

## XI.

### NOVEMBER.

1st. VAUDEVILLE. (*Matinée*).—*In Danger*. The mutual suspicion of a pair of lovers, who believe, one that the other has been guilty of a murder, the other that it is because he is poor and she rich that she now refuses him, are the motives on which *In Danger* has been written, and the leading up to the crime and its consequences give rise to continued interest. It must be confessed that the authors have made their hero and heroine at times inconsistent in the development of their story. Kate and Lily Doran, two sisters, have fallen into the power of a Mrs. Vane, who keeps a gambling-house in Monaco, and uses the two pretty girls as decoys. Major Owen, an ally of hers, learns that they contemplate flight from their miserable thralldom, but, as this will not suit his views, he determines to carry Kate off by force—to use her for his own purposes. With the aid of Kelly he is attempting this, when Kate's lover, Stewart, returns to the house. A fight ensues, swordsticks are used, and Stewart stabs Major Owen in self-defence. Stewart rushes off, the inmates are aroused, and by his last incomplete words Owen fixes the suspicion of his death on Kate. Just previously to this encounter the girls had received a kind letter from an uncle to whom they had applied for aid, offering them a home in England, and it is at Dr. Hamer's house, in Gloucestershire, that the rest of the events take place. Colonel Owen, determined to discover his brother's murderer, has traced the two girls to their present refuge, and by a course of cross-examination extracts such answers from Lily, a very charming but weak girl, as criminate her sister. Kate, strong-minded and resolute, allows the suspicion to rest on herself to save Stewart, who is a ward of Dr. Hamer's, and whom she has just met again. He



has endeavoured to renew his suit, but Kate, looking on him as a murderer, refuses him, and he believes that she does so because she is now rich, and that her affection in the past was only simulated. Kate seems likely to be handed over to justice through her obstinacy. Stewart cannot clear her without betraying Lily, who, now engaged to Fred Armitage, has extracted a promise from Stewart that it shall never be known she was an inmate of Mrs. Vane's house, and whilst there had borrowed money from Kelly, who, in his turn, is using his power over Lily in trying to force her into a marriage with himself as the price for clearing her sister Kate from the accusation hanging over her. He is the only one who can clear her, and, by a clever ruse, Stewart entraps him into owning that he was an eyewitness of the occurrence by which Major Owen met his death, and from which Stewart, it will readily be seen, would be acquitted. The mistakes that the authors have made are in allowing Stewart to be silent even under the promise he has given, considering how dearly he loves the woman who is in such straits, and, in a lesser measure, that a loving simple girl like Lily should allow her sister to lie under such an imputation, merely to screen herself; and further, why should Kate look with such horror on one she loves, and who, in protecting her and in self-defence, has, unfortunately, but unintentionally, killed another man? But these blemishes aside, *In Danger* is a strong play. A more perfect contrast could not be found than in the two sisters, the one grand, noble, and earnest, the other weak, clinging, and lovable; and to two more capable representatives could the parts scarcely have been entrusted. Miss Florence West as Kate was powerful throughout; her love was earnest and impassioned, and in the one scene in particular in the second act, where she confesses it to Stewart, her delivery was marked by such artistic feeling as to call forth an uncontrollable burst of applause from the entire house. Miss Webster has studied in a good school, and availed herself of her advantages. Nothing could have been more charming than the girlish freshness and simplicity of her performance. Next to these, I think I must speak most highly of Mr. Lewis Waller, whose cool, incisive manner as a thorough-paced, determined villain was well sustained, and that without straining for effect. Mrs. Canninge had a good grip of character in the part of Mrs. Vane. Mr. Julian Cross acted so well that it was a pity he was lost sight of after the first act, and the same may be said of Mr. E. Smedley Yates, who gave a new rendering of a "chappie." Mr.

Wilfred Draycott was most pleasant and natural as an honest, loving young Englishman.

2nd. DRURY LANE.—*Nitocris*. A *matinée* at Drury Lane, except for charitable purposes, is so unusual that the dramatic world looked forward to the production of *Nitocris* with keen interest, feeling assured that Mr. Augustus Harris would not have sanctioned its representation with his approval had he not entertained at least a good opinion of it. As the work of so young an authoress, the new play has distinct merit. Many of the lines are powerful and harmonious; some of the situations are strong, and the love story of Phedaspes and Soris is touching. The fierce, unbridled passion of Nitocris, her cruelty and lust, are forcibly exhibited; but Miss Clo. Graves has been somewhat too ambitious, and has spread over five acts what might readily, and with immense advantage, have been condensed into three—the first two do little to forward the story—and have but sketched the character of Necho, which, broadly and scientifically painted in, would have strengthened and illumined the plot. The work must in these days be superlatively good that will keep alive the interest of an audience through three hours of blank verse, and it was therefore scarcely a matter of surprise that a weariness had crept over the house before the conclusion of the play—a weariness engendered by the length of some of the speeches, which, though excellent for reading in the study, were not of grip enough to hold the attention enthralled. The play opens in the house of Armeses, an embalmer, who, in the following-out of his occupation, has become learned in drugs and potions. He has adopted as his son a young and handsome Greek, Phedaspes. He, in his wanderings by the Nile, has caught but a fleeting glimpse of Soris, one of the attendants on the Queen, and has fallen in love with her. Nitocris, Queen of Egypt, in passing through the streets of Memphis, has been attracted by a tumult taking place in front of Armeses' house, and enters to inquire the cause. She learns from him that he has just received a marvellous drug, which will either produce sleep or, used in a greater quantity, death. Her eyes falling on Phedaspes, she is struck by his manly beauty, and orders that he shall bring the drug to her at the Palace. On his arrival, she appoints him her cupbearer, and bestows on him distinct marks of her growing favour. When leaving the royal apartments, Phedaspes meets with Soris, and a mutual confession of love takes place. This comes to the ears of the enraged Nitocris, who, now consumed by her passion for the young Greek, threatens and entreats by

turns, but is unable to touch his heart, until, feigning to yield to his prayers that he may wed Soris, she promises him that Soris shall be released from imprisonment, and be sent to him at his adopted father's house. And she keeps her word, but at the same time gratifies her hatred and baffled passion; for when the bearers have announced to him that Soris has arrived, Phedaspes looks upon what he imagines is her corpse, for the vengeful Nitocris has forced her to swallow in a cup of wine the poisonous drug. Phedaspes, who has long been but a hesitating believer in the worship of Isis and the Egyptian gods, upbraids them, and calls on them to give him proof of their power by restoring Soris to life, and apparently his prayer is heard, for she rises from her couch, having only been in a trance. But this resurrection has been witnessed by Necho, an attached servitor of Phedaspes, who, at all times hating women, believes that this fair one has bewitched his young master, and to free him from her wiles he stabs her. Phedaspes is condemned to death by Nitocris, his mode of punishment being that he shall be bound in the desert and await the rising of the Nile. But love is stronger than revenge, and the haughty, passionate Nitocris at the last moment relents. She goes to free him; the waters are rising rapidly. Smerdis, the chief of the Magi, who has given up his life to her, and loves her with a hopeless love, in vain tries to drag her away. Phedaspes returns her protestations of love by calling down on her the vengeance of the gods in the shape of her bitter remorse, and then, his mind wandering, he fancies that he hears in the voice of Nitocris the tones of his lost Soris, and so the Queen falls upon his body and dies with him, hearkening to words of love that are intended for her rival. And yet in her death she is consoled, as her last words disclose—

“ Why, thou art dead and I must die with thee.  
Could she thou lovedst do more? So to my breast  
This head, no more a rebel. But one kiss!  
I am weary of reigning. Further I have loved.  
Let love be the ending of it ! ”

Nitocris, the builder of the third Pyramid, who lived 1420 B.C., the authoress describes in a foot-note as “ handsome among women and brave among men . . . but is rebuked by several of the ancient historians for her cruelty and sensuality.” Or, as she is summed up in one line, “ In triumph, as in beauty, terrible.” To fitly portray such a character was a difficult task, and no one in England was better fitted for it, perhaps, than

Miss Sophie Eyre, who undertook it. Haughty, cruelly blind to the sufferings of others, eminently queen-like in appearance, a very Cleopatra in beauty; the one thing lacking was a sufficiency of queenly dignity. The restlessness exhibited may have in a degree arisen from the magnitude of the undertaking, but it sadly marred the picture. Her delivery was most excellent, and the play of feature, whether as the siren queen who wooed, the revengeful woman who was scorned, or the miserable victim of her infatuated passion, was exactly fitted to the sentiments to be conveyed. Mr. J. H. Barnes as Phedaspes must have had a difficult study, longer than that of Hamlet, and requiring nearly as much perfection in its representation. Some of the speeches entrusted to him were of such length as to test any actor's acquirements, and he came through the ordeal well. Dignified and manly in his steadfastness against the wiles of Nitocris, he was exquisitely tender in his love scenes with Soris. This and his adjuration to the gods brought him some merited rounds of applause. Soris, one of those tender, clinging natures, pure in every thought, was given with exquisite feeling by Miss Alma Murray, and her delicacy of treatment heightened the voluptuous regal passion of Nitocris. Mr. James Fernandez was impressive as Smerdis, the eunuch, chief of the Magi, and devoted counsellor of the Queen, to whom, hopelessly adoring, he is still so faithful, sacrificing even his own feelings to forward her guilty wishes. Armeses was earnestly and conscientiously rendered by Mr. William Farren, jun., who was patriarchal in appearance and in manner. The Necho of Mr. Robert Pateman has added another laurel to his crown—a Caliban-like creature, who, one can gather, has been betrayed by woman, and whom he hates with a malignity apparent in the words—

“Oh, mighty wizard, had I but thy power,  
All womankind should die;”

a sort of dog in his fidelity to his young master, misshapen and crooked in mind as in body. Mr. Pateman showed all this with a fiendish intensity that was worthy of the highest praise. Miss Alexes Leighton imparted a bright touch of colour to the sombreness of the picture as Laobra, a merry, heartless, pleasure-seeking attendant on the Queen. Mr. Bernard Gould was soldierly as Captain of the Guard, and the other characters were done justice to by Mr. Sydney Brough, and Mr. Sant Matthews. Miss Jenny Dawson and Miss Adah Barton looked pretty and acted winsomely. The incidental music by

Mr. Hamilton Clarke was appropriate. The indefatigable stage manager, Mr. William Sydney, was honoured with a call. At the close Miss Clo. Graves, in answer to a call for the author, appeared.

3rd. VAUDEVILLE. (*Matinée.*)—*Heart of Hearts.* Mr. Thomas Thorne was fortunate in having secured so good a play as Mr. H. A. Jones's last production—for the play is a very good one, notwithstanding some of its improbabilities, and it brought out the best qualities of the company engaged in its representation. All the characters are more than skilfully drawn; the dialogue is full of humour and vigour; and if the entire plot is not novel it is at least treated in a novel manner. Such a charming girl as Lucy Robins might well have earned the pet name of Heart of Hearts; but it is not she who gives the title to the play, but a wonderful ruby so called, and which precious jewel she is suspected of stealing. On his death-bed the late Squire Fitzralph has confided to his son that he had unjustly been the cause of Lucy's father, Daniel Robins, being condemned to penal servitude, and commits her to Harold's charge with injunctions to repair the evil as far as he can. Hitherto she has been cared for by her uncle, James Robins, the butler in the Fitzralph family, but Harold now has her properly educated, falls in love with her, and takes her home to Avonthorp Priory to be introduced to his mother as his future wife. Lady Fitzralph is proud, and does not welcome the low-born girl, and is almost glad of the suspicion that falls upon Lucy through the following circumstance:—The ruby has been brought from London re-set in a bracelet, and is incautiously left in the hall. Daniel Robins comes to learn news of his daughter, whom he has not seen for years, his eyes fall upon the bracelet, he is only just out of prison, and in desperate need he steals it. The loss is soon discovered, a detective is called in, and hearing that Lucy was the last person who admits having seen the missing valuable, his suspicions point to her, and are fostered by Sybil Latimer, a scheming girl, who wishes to win Harold for a husband. But Lucy's lover will not for a moment hear of such an accusation, and with the aid of the old family friend, Doctor Chettle, at length reconciles Lady Fitzralph to make the *amende honorable* to her future daughter-in-law. Owing to the coldness that has arisen from the suspicion cast upon her, Lucy has determined to leave the house and resign Harold. She is seated in a room by herself when her father, who has heard her speaking kindly of him to his brother, James Robins, appears at the window. His

better nature has been touched; he is determined to bring no further disgrace upon his child; he reveals to her who he is, and gives her the bracelet to restore it, but implores her not to divulge that he has committed the theft, as the police are even now watching him. Lucy hurriedly places the bracelet in her hand-bag, and when he is gone is looking at it and wondering how shall it get conveyed to its owner without raising suspicion, when Sybil Latimer catches sight of it. At this moment Harold and the rest enter the room, and Lucy hurriedly replaces the bracelet in the bag. Lady Fitzralph is just kissing her, and telling her that she is convinced that her suspicions were unfounded, when Sybil Latimer asks Lucy to turn out her bag; there is the bracelet, and poor Lucy, rather than betray her father, allows herself to be looked on as a thief. All this time an underplot has been developing itself: James Robins, the butler, has for a considerable time, unknown to the family, been married to Miss Wilhelmina Fitzralph, the late Squire's sister. He has stood by his niece throughout her trials, and has spoken his mind freely but respectfully to his mistress, and he now determines to announce himself as her brother-in-law. Lady Fitzralph's horror may be imagined, but she is obliged to accept the inevitable. Lucy's father has after all been taken by the police; a purse that she had given him is found upon him; its discovery lets Harold at once understand who has been the real culprit. He has loved Lucy even when he thought her guilty, and is only too happy to be able once more to claim her; and his mother, in consideration of the wrong that has been done to Daniel Robins in the past, retrieves it as far as lies in her power by accepting his child as her daughter-in-law. Mr. Thomas Thorne had a part in James Robins which exactly suited his peculiar style of humour, and his scenes with his high-born wife, Wilhelmina Fitzralph, played with her usual excellence by Miss Sophie Larkin, elicited roars of laughter. Miss Kate Rorke never acted more gracefully or with greater power than as Lucy Robins. The charming ingenuousness of her attempts to ingratiate herself with her proud mother-in-law, the tenderness towards her betrothed, and her utter despair when unable to clear herself from the terrible imputation cast upon her, were triumphs of art. Mr. Leonard Boyne represented the truest of lovers. Miss Rose Leclercq gave a highly finished performance as the undecided and proud Lady Fitzralph, and added considerably to the success of the piece. Mr. Royce Carleton as Daniel Robins did not altogether



succeed in his delineation of the character. Sybil Latimer was very neatly rendered by Miss Gertrude Warden, and Mr. Frederick Thorne played crisply as the old family friend, Doctor Chettle. Mr. Gilbert Farquhar was not at his best as Marcus Latimer; his performance lacked originality. *Heart of Hearts* was put in the evening bill on November 10.

3rd. ROYALTY.—French Plays. *Mademoiselle de la Seiglière*. Destournelles, M. Coquelin; Le Marquis, M. Duquesne; Helene, Madame Malvau; Madame de Vaubert, Madame Patry.

4th. ROYALTY.—French Plays. *Les Precieuses Ridicules*. Mascarille, M. Coquelin; Jodelet, M. Jean Coquelin; Madelon, Madame Lemer cier; Cathos, Madame Patry; Marotte, Madame Kerwich. Same evening, M. Coquelin recited two monologues, M. Eugene Manuel's *La Robe* (pathetic) and M. Grenet Dancourt's *La Vie* (bright, sparkling, and rapidly delivered). The evening's programme concluded with Theodore de Banville's one-act comedy *Gringoire*, in which M. Coquelin assumed the rôle of the hungry mendicant poet. The representation was a peculiarly interesting one from the fact that the actor was the originator of the part in 1866 at the "Théâtre Français," and that Mr. Beerbohm-Tree has sustained it and made a great reputation in the version of the piece by Walter Besant and Walter Pollock under the title of *The Ballad Monger*. The English actor makes the rhymester picturesque in his rags, comely in person, and attractive by his presence. M. Coquelin makes of him a man of the people, plebeian, almost oafish in appearance; but by the very fire of his genius, the earnestness of his feelings, and his passionate love and deep tenderness for the downtrodden, starving poor, his appearance is forgotten, and the soul shines forth from the humble homely tenement in which it is enshrined.

5th. GLOBE.—*The Arabian Nights*. Mr. Charles Hawtrey was again fortunate enough to hit upon a piece which will, in all probability, prove even more fortunate for him than was *The Private Secretary*. Mr. Grundy's dialogue is invariably good; in this case it bristles with smart sayings, which are made use of to the best advantage by the capital company into whose mouths they are put. Mr. Hummingtop, a gentleman of most impressionable disposition, having read the Arabian Nights Entertainments, sallies forth disguised one evening to rival the exploits of the Caliph Haroun Alraschid. He meets a young lady, who has lost her way, "somehow gone wrong," and eventually leaves her at the Aquarium, having, in the course of their stroll of an hour and a quarter, wrapped her throat

round with his pocket-handkerchief. His wife is away from home, so his mother-in-law, Mrs. Gillibrand, takes charge of his house, and has carefully marked all his wearing apparel with his full name and address. So the next morning he receives a letter from Rose Columbier, the young lady whom he has befriended the evening before, and better known as the Gutta Percha Girl, a famous equilibrist, saying that she is coming to return his property, which she accordingly does. But the mother-in-law keeps a watch over his movements, and, to screen his little escapade of the night before, he introduces Rosa as his niece, Daisy Maitland, who has just arrived from America, and it is the network of untruths and complication of subterfuges in which he is involved that are productive of such merriment. For Rosa takes up her abode in his house and there insists on staying, out of a pure spirit of mischief; and, to give a sort of consistency to his inventive faculty, he afterwards tries to make her out to be the daughter of his friend Omerod, whom he describes first as a married man, and then as a widower, and so brings him into disgrace with the veritable niece with whom he has crossed from America in the same ship; and then by a letter which is found, when Omerod is cleared, Hummingtop is suspected by Mrs. Gillibrand to be Rose's father. The situations, however, cannot be described, they must be seen to be enjoyed, and certainly they have never been more cleverly produced or more neatly dovetailed into each other. Mr. C. H. Hawtreys was very successful as Arthur Hummingtop; his touch was light, and his bewildered air deliciously assumed, and he apparently nerved himself for the utterance of the most unblushing falsehood in a manner that tickled the audience immensely, and rendered the more ludicrous his admiration for the "plain, straightforward, honest, manly truth." In another way Miss Lottie Venne produced shrieks of laughter from the piquant and intensely humorous style she adopted, and, though she drank soda and brandy and smoked cigarettes, sat on a table and sang a music-hall song, she was the ideal of something fast but never coarse. Mr. W. S. Penley, as a horsily-dressed, music-hall-loving little creature, created roars of laughter as Joshua Gillibrand. Mr. Ralph Omerod's character would have been improved by a little more "go" on the part of Mr. F. C. Glover; and Miss Carlotta Zerbini, as the tyrannical mother-in-law, took things in rather too tragic a view, just missing that "gush" which made Miss Vane Featherstone's Mrs. Hummingtop amusing and natural. Mr. W.

Lestocq, as Dobson, showed how much can be done with a small part when properly acted, which may be also said of Miss Agnes Miller, who was very charming and ingenuous as Daisy Maitland.

7th.—ROYALTY.—French Plays. *Le Juif Polonais*, drama, in three acts, by Erckmann-Chatrian. Here again we had to make comparison between the conceptions of the principal character by two of the greatest living actors. Mr. Henry Irving makes of Mathias in *The Bells* a sensitive, nervous temperament, ever haunted by the memory of the crime that he has committed, gentle and tender in his domestic relations, and bitterly repentant of his past. M. Coquelin makes of Mathis an animal creature, with no remorse for the past, in fact one who chuckles with himself, and mentally pats himself on the back for the cunning way in which he has made his fortune without his being found out; his only dread is that of discovery; his *bonhomie* is that of a carelessly hospitable man of the lower class; his interest in his son-in-law, Christian, is not that of affection, but that he being a Government official, he may be of use to him should any awkward questions be asked. His horrid dreams are the result of disordered health from over-indulgence in his favourite *vin blanc*, and when by the power of the mesmerist he is forced to confess his crime, the anguish he suffers proceeds from craven bodily fear, and is mingled with rage that the cunning that has hitherto concealed his secret is no longer of avail, but that the revelation is being forced from him *volens volens*. Each, in its several way, was a consummate conception, each was as consummately delineated. Mr. Irving's Mathias is an ideal creature; M. Coquelin's an everyday human being. Englishmen have so long accepted the former, that they will probably take it as the correct reading, and admire it the most; but those who know the character of the Alsatian peasant will readily accept M. Coquelin's as being more really true to nature. M. Duquesne was the Christian, and Mme. Raynard, Annette. Mme. Lemer cier, Catherine.

7th. SURREY.—*A Dead Man's Gold*, original drama, in five acts, by George Conquest and Henry Spry. Almost over-burdened with hairbreadth 'scapes of the persecuted heroine, Holly, splendidly played by Mrs. Bennett. Abductions and attempted murders abound, one of them where the villain, Captain D'Arville (Mr. T. F. Nye), is dropped into the Thames, after the manner that Sweeny Todd disposed of his victims. Mr. George Conquest had an excellent character part in Old

Proverb, which he played with that vigour and tenderness combined with humour which so distinguish him. A piece suited for those provincial audiences that require "strong meat."

8th. Death of Mrs. James Cooke.

10th. ROYALTY.—French Plays. *L'Indécis*, comedy, in one act, by Mrs. Hughes Bell. It was no small compliment to our countrywoman that her little play was so brightly written, and contained such lively sallies of wit, that M. Coquelin accepted it to play the title rôle. That he showed good judgment was evinced by the pleasant laughter that continued throughout the representation, and the call for the author at its close. Paul Imbert (*l'indécis*) is a gentleman who is a victim to indecision of character. However long it may take him to make up his mind, no sooner has he done so and acted upon the resolution than he begins to regret, and wishes he had adopted another course; and so, being in love with a pretty woman, Mme. Desroches, and afraid to propose by word of mouth, he writes. Directly he has written and posted the letter, he thinks he would have succeeded better by offering himself personally, and so he telegraphs to Mme. Desroches not to read a letter she will receive. Then he makes his call, and shows his indecision by even hesitating whether the servant shall announce him or not; and whilst awaiting the arrival of his charmer he becomes alarmed, and tosses up whether he shall go or stay. The toss tells him he is to go; he goes, but immediately returns, and when his lady-love appears he can say nothing *à propos*, and is sent into an agony of apprehension by the receipt of the telegram, and then breathes again when he finds that in his hurry and anxiety he has put no name to it; and when a letter does arrive, which he at first fancies is his own, he learns it is from a rival offering his hand. From Mme. Desroches' unfavourable comments on it, he "screws his courage to the sticking-place," proposes, and is at once made a happy man. M. Coquelin was ably assisted by Mme. Malvau.

14th. ROYALTY.—French Plays. *Lolotte*, and *Madame attend Monsieur*.

18th. ROYALTY.—French Plays. *Toto chez Tata*, by Meilhac and Halévy. Mdle. Chaumont and M. Numés in the principal characters.

15th. TERRY'S. (*Matinée*).—*The Favourite of Fortune*. The dramatic students, feeling how much they were indebted to Dr. Westland Marston, "who has from the first taken a deep interest in their progress," determined to select for their eighth performance one of his plays, and accordingly revived *The*

*Favourite of Fortune* at Terry's Theatre on the afternoon of Tuesday, November 15, for the author's benefit. Originally produced at Glasgow on March 12, 1866, by Mr. Sothern, Dr. Marston's most charming comedy was introduced to a London audience at the Haymarket on April 2, and at once achieved a complete success; and one well-known manager has, on three occasions since, thought seriously of putting it in his nightly bill. Taken as a whole it was done justice to, by the Students as students; there were different degrees of excellence, but none were absolutely bad. Remarking on the *dramatis personæ* as they stand in the programme, I must confess I was disappointed in Mr. Hayden Coffin. The excellent work he has done on the lyric stage makes one expect much of him as an actor, but as Frank Annerley there was no reality in his performance, and only in the third act did he at all rise to the occasion. The Tom Sutherland of Mr. W. Lugg was hearty and genial; if a little boisterous, it was manly. Mr. W. R. Staveley was excellently made up as Major Price, the old beau, who dates from the Regency, and was courtly in the old-fashioned manner. Of the men Mr. Sant Matthews's Fox Bromley was certainly the gem; it was a finished piece of acting, which reminded me strongly of Mr. Hare, one of the highest compliments I can pay him. Miss Lucy Roche had evidently made a careful study of the character of Mrs. Lorrington, and fairly well assumed the part of the lowly-bred woman, who has made "society" her god, and trembles lest the blot on her escutcheon should be discovered. Hester Lorrington is decidedly the best thing that Miss Maud Millett has ever done; she was charmingly natural, and introduced some most delicate touches of feeling. Miss Rose Dearing as her sister, Lucy Lorrington, showed much of the *espièglerie* that the character requires, but would have improved it by a little more refinement. Pretty Miss Webster accomplished a difficult task in disguising herself as the elderly and worldly Mrs. Witherby, something of a shrew, but ladylike withal, and illustrated the character in a very artistic manner. Miss Cudmore, too, played the shy daughter, Euphemia, with great truth to nature, and Miss Marianne Caldwell spoke her lines well as Camilla Price. Mr. Charles Charrington may be complimented on his stage-management, and I think there were many in the house who, when the author bowed his acknowledgments, wished that his work could be seen again, so much pleasure had they derived from it during the afternoon.



17th. GLOBE. (*Matinée*).—*A Mare's Nest*, farcical comedy in three acts, from the German of Julius Rosen, by Henry Hamilton. The adapter in this, as in *Harvest*, showed that he was a master of sparkling and witty dialogue; but that alone will not make a play. What fun there is turns on a series of complications. Jack Messiter is very much in love with Fanny Anstiss, who has more than a sneaking *penchant* for him. But he is led to believe that since they parted she has become the wife of Hezekiah Charman, to whom she is only niece. Lieutenant Wynyard has confided to Jack his successful passion for Violet Despard, and shown him her photograph, which in the hurry of an interruption Jack pockets. So when he meets the supposed Mrs. Charman, in return for her imagined infidelity, he tells her he also is married, produces Violet's likeness as that of his wife, and even goes so far as to say that he is a happy father. Violet presently arrives at the same hotel at Boulogne, with her mother: and one Peter Muffit, who, from a long course of reading Gaboriau's novels, is imbued with the idea that the world is made up of plots which he is bound to unravel, induces her to believe, from snatches of the conversation that he has overheard between the young men, that Wynyard, her lover, is only seeking her for her fortune. She is therefore easily induced by Fanny Anstiss, who has discovered the trick Jack has played her, to announce herself as his wife, and throw herself into his arms. In the meantime, Muffit has made Charman believe that Jack is in love with his real wife, a gushing old thing, who is only too ready to pose in the character of all-conquering beauty; and, further than this, Charman is given to understand that she and the young men are plotting against his life. Poor Charman, a somnolent old creature who only wishes for peace and quiet, is overwhelmed by terror, and endeavours to destroy Jack's supposed illusion by bringing Mrs. Charman from her room without the adventitious aids of false hair, rouge, and the dressmaker's art, a somewhat questionable exhibition, by the bye. But at length an explanation is brought about, not before there has been a very ludicrous parting between Jack and his Fanny. Matters are set straight, and all wreak their vengeance on the meddlesome Muffit, who is convinced that his career in life is not that of a detective. The first act was very good indeed, but the two others were pure farce, and tediously prolonged; besides which there is an utter lack of probability in the whole. Mr. Edward Righton was delightfully comical as the easy tempered, sleepy little man,



and carried the piece through one or two scenes. His vain old wife—a very thankless, if ridiculous part—was cleverly played by Miss Emily Miller. Miss Fanny Brough and Mr. Yorke Stephens were both so humorous and bright that when they were on the stage the utmost pleasure was afforded. Mr. Lewis Waller showed himself a good light comedian, Miss Netta Aylward was very charming and natural, and Mr. H. De Lange capital as the French waiter Achille.

19th. ST. JAMES'S. (*Matinée.*)—*Evadne.* This is spoken of by Geneste as but a "moderate tragedy," and he says that the plot was borrowed by the author from Shirley's *Traitor*. It was originally produced at Covent Garden, February 10, 1819, with the following cast:—Ludovico, M'Cready (*sic*); Vicentio, C. Kemble; Colonna, Young; King of Naples, Abbott; Spalatro, Connor; Evadne, Miss O'Neill; Olivia, Mrs. Faucit; and ran thirty nights. A prologue was delivered by Egerton, and an epilogue by Mrs. Faucit. Macready was spoken of by the "Times" in the character of Ludovico as having "proved himself, as he never fails to do, the accomplished actor;" and he himself bears testimony in his "Reminiscences" that the effect of *Evadne* in its representation was very great, "and that Miss O'Neill was the Evadne in all the charm, the tenderness, and the power of the character." The plot runs thus:—The King of Naples has conceived a dishonourable passion for Evadne, which Ludovico, his favourite, but a traitorous one, fosters. Vicentio is betrothed to Evadne, and on his return to Naples Ludovico rouses his jealousy by informing him that as he is about to wed the King's favourite he will soon be raised to honour in the State. The lover's suspicions are confirmed by the fact that in lieu of his own portrait that he has given her Evadne produces a miniature of the King, which has been substituted by Olivia, who also loves Vicentio. Colonna, Evadne's brother, to avenge her honour, fights with Vicentio, and is supposed to mortally wound him. Colonna is arrested, but is freed on the understanding that he will consent to his sister's dishonour, and he accepts his liberty with the intention of revenging himself for such an outrage. The King has been led to believe by Ludovico that his suit will be accepted, and so comes to the Colonna Palace, where in the hall are the ancestral statues. Evadne enumerates the services the originals have rendered to the State, and especially those of her father, who died to save his sovereign's life, and so works upon the King's better feelings that he feels the shame of his pursuit, and is

reconciled to Colonna, who he has been told is plotting his death. Colonna tells Ludovico that he has slain the King, and the traitor then shows in his true character and that he has been plotting for the crown. The King overhears this, and, coming from his hiding-place, his life is attempted by Ludovico, who is, however, killed by Colonna; and Vicentio, having recovered from his wounds, is wedded to Evadne. After a lapse of some twenty-six years, Phelps revived this tragedy at "Sadler's Wells" on November 10, 1845, with Mrs. Warner, Marston, and George Bennett in the cast. Miss Faucit also played it in the provinces, and it has been represented in America; but Mrs. C. Marsham Rae, a mere novice, must have been ill-advised indeed to attempt a character that required not only experience, but the very highest artistic qualities, neither of which the lady at present possesses. Her performance was crude, hysterical, and monotonous, and only in the last act was it in the least degree acceptable. The Colonna of Mr. Henry Neville was robust but not romantic enough. Mr. Lewis Waller's Ludovico was intelligent and at times powerful, and showed careful study and brainwork. The play was attentively listened to by a friendly audience, which unkindly recognised Mrs. C. Marsham Rae's attempt with an amount of applause infinitely beyond its merits.

19th. CRITERION.—*The Circassian*, adapted from *Le Voyage en Caucase*, of Emile Blavet and Fabrice Carr. For a considerable time it was announced that *The Circassian* was to be produced by Mr. Charles Wyndham, and rumours to that effect frequently cropped up, but the piece never was in the bills till the above-mentioned date; and seeing how thoroughly it failed, I can quite understand its being kept back by Mr. Wyndham. On the programme the adapter is given as F. W. Broughton, but from what I gathered from him, he had little more to do with it than to furbish up and do the best he could with an existing MS. The first act was very funny indeed. Mr. Townley Snell poses as a great traveller and successful writer under false pretences. He has published, under his own name, a work which has fallen into his hands. The nephew of the real author discovers this, and with a view to expose him, appears at his house as Schamyl, putting Snell into agonies of fear, lest he should be disgraced before his wife and daughter. The idea of the nephew disguising himself as the great warrior and prophet is humorous; but when it comes to his landlady and his friends also appearing as Caucasians, and Snell and his

wife even dressing up in Eastern costumes, the idea is carried too far. I have only given the cast and referred to the play in consequence of it having been so much spoken of in the past, and expectation consequently raised to a high pitch. Mr. James could make but little of Snell. Mr. George Giddens was very amusing as Schamyl. Mr. Sydney Brough gave a remarkably clever and original impersonation of a "Verdant Green" young gentleman, and Miss Annie Hughes was charming and natural. The rest of the cast exerted themselves to the utmost, and it was no one of the actors' fault that *The Circassian* was a failure.

19th. Death of Mr. "Harry Proctor;" first appeared in 1878.

20th. Barnum's show destroyed by fire.

21st. ROYALTY.—French Plays. *Le Monde ou l'on s'ennuie*, three-act comedy, by M. Pailleron. Madame Jane May as Suzanne de Villiers. A striking success.

28th. LADBROKE HALL.—*By the Sea*, another version, by Alec Nelson, of André Theuriet's *Jean Marie*, was produced for the first time. The adapter has done his work gracefully, retaining much of the charm of the original, and in some powerful lines has told in a graphic manner the pathetic story of "Auld Robin Gray." Mr. Nelson would have done more wisely in entrusting the character of the old husband to another—he rendered it almost too homely a one, but he acted as an excellent foil to the impassioned lover, Jamie North, represented with manly feeling by Mr. Royston Keith. Miss Eleanor Marx (pupil of Mrs. Hermann Vezin) exhibited considerable poetic aptitude as Jeannie Gray, but was scarcely strong enough for the character. There are several religious passages and references introduced into the drama, which should certainly be expunged before it is presented to a general public.

28th. ROYALTY.—French Plays. *Le Demi-Monde*. 30th. *Tartuffe*. December 1st. *L'Aine Fritz*. Messrs. Fevre, Lenormont; Mmes. Devoyod, De Sevey, Lefevre, and Jane May.

## XII.

### DECEMBER.

1st. TERRY'S.—*The Woman Hater*. Though it is principally on Mr. Terry's shoulders that falls the pleasant burden of amusing the audience, the author has made all his characters

entertaining ones. Mr. Samuel Bundy, professedly a misogynist, in reality adores the fair sex so much that he has for years been contemplating matrimony and in imagination has taken countless wedding trips. At length he declares his passion for Mrs. Joy and is accepted. In confiding this to Mrs. Walton she takes his mode of imparting the intelligence as a proposal to herself, and almost immediately he receives a letter from a Mrs. Brewster, consenting to become his wife, he having corresponded with and proposed to her some months before. In despair at this accumulation of prospective wives, he hides himself from them all for a time; but at length, determined to brave the worst, he returns and weds Mrs. Joy. They are about to start on their wedding trip, when Bundy is carried off to a mad-house in mistake for Mr. Dobbins, who has also fallen a victim to the charms of Mrs. Brewster, and whose strange conduct and melancholy behaviour have induced his sister, Mrs. Walton, to confide him to the care of Dr. Lane. Here Alice Lane, the doctor's daughter and Bundy, and Mr. Dobbins, who calls to consult the doctor, all take each other for lunatics, but at length explanations are given, the mistake cleared up, and Bundy's sanity vouched for by Tom Ripley on the condition that his guardian (Bundy) consents to his marriage with Alice. Mr. Terry was extremely funny, and in the mad-house scene more particularly convulsed his audience. Mr. Alfred Bishop gave a capital sketch of the fashionable consulting physician. Miss Clara Cooper was charming as the fascinating Mrs. Joy, and Miss Florence Sutherland played the part of a very sweet and attractive young girl most naturally. *The Woman Hater* was received with every mark of approval. It should perhaps be mentioned that it was first produced at the Theatre Royal, Newcastle, September 2, 1887.

3rd. ELEPHANT AND CASTLE.—*Reaping the Harvest*, original drama, in a prologue and three acts, by Alfred Stafford. A stirring sensational play, with several very strong situations; the scenes laid partly in England and partly in Australia.

3rd. LYCEUM.—The 100th performance of *The Winter's Tale* took place before a fashionable and critical audience. Miss Mary Anderson's Hermione has lost none of its best points, and has gained many, and is now an artistic and scholarly performance. Of her Perdita, its tender grace and joyousness, there has been none but most favourable mention. The only change in the cast was that Mrs. John Billington appeared as Pauline with due effect. *The Winter's Tale* continued to draw

such good houses that Mr. C. J. Abud (who had worked so hard and with such favourable results) announced that there would be no occasion for any fresh production during Miss Anderson's tenancy.

5th. OPERA COMIQUE.—*As in a Looking Glass* was reproduced here after a tour in the provinces. Mrs. Bernard-Beere's Lena Despard gained in power and intensity. Mr. J. G. Grahame played Captain Jack Fortinbras *vice* Mr. Herbert Standing, and gave a new but acceptable reading.

6th. ROYALTY.—French Plays. *La Perichole*, opera-bouffe, by Offenbach. Madame Humberta in the title rôle. Piquillo, M. De Kernel; Le Comte de Pareatellas, M. Numés; and Don Andrea de Ribiera, M. Curini. An excellent performance. Mme. Humberta a great success.

7th. HAYMARKET.—Miss Kate Phillips's benefit, after her long and severe illness. First act of *Money*; *The Ballad Monger*; *Comedy and Tragedy*, with Miss Mary Anderson; Mrs. Kendal recited "Ostler Joe." Scenes from *A Midsummer Night's Dream*; the play of *Pyramus and Thisbe*, with Kemble as Quince; Edward Terry, Bottom and Pyramus; Edward Righton, Flute and Thisbe; Lionel Brough as Snug; Charles Collette, Snout; W. J. Hill, Starveling; and some of the best known names in the profession formed the Court. The house was crammed.

7th. CRITERION.—*Two Roses*. June 4, 1870, was the original date on which this play was produced, when Mr. Henry Irving made such a hit by his masterly rendering of the character of Digby Grant (which was subsequently played by Mr. Henry Howe). Mr. Thomas Thorne was the blind Caleb Deecie, a part which he resumed with such finish in the subsequent revivals at the same house. Of the original cast, Mr. George Honey (Our Mr. Jenkins), Mr. H. J. Montague, Miss Amy Fawcett, and Miss Newton are dead, and of the revival of September 24, 1879, only one member of that cast, Mr. David James, appears in the present representation. It may be mentioned that Mr. Henry Irving played his old part at a *matinée* given for the benefit of Mr. William Belford, at the Lyceum, on December 10, 1879, and that this was the piece with which Mr. Irving reopened his enlarged and redecorated house on December 26, 1881. Often as this excellent play has been revived, it has always been accepted with favour, and this occasion proved no exception to the rule, though Mr. Farren did not quite hit off Digby Grant; there was too much

*bonhomie* about him. He gave the idea of a gentleman in mind as well as in manners, though from him the character could not but be amusing. Mr. George Giddens' reading of the blind Caleb Deecie was original and most artistic, and young Mr. Sydney Brough has risen another step on the ladder by his manly and genial rendering of Jack Wyatt. The generous-hearted "traveller," Our Mr. Jenkins, renewed Mr. David James's former triumphs in the same character, and Mr. W. Blakeley was a clever Mr. Furnival, though in quite a different vein to his usual manner. Miss Annie Hughes and Miss Maud Millett were two very lovely "Roses," and, though both exquisitely girlish, made the two parts distinct types of ingenuous acting.

8th. ST. JAMES'S. — Messrs. Hare and Kendal reopened this theatre for their final season with *Lady Clancarty*, the only change in the cast being the substitution of Miss Blanche Horlock for Mrs. Beerbohm-Tree as Lady Betty Noel. This rising actress gave "to the part a rare charm, and by her grace and vivacity she speedily secured the favour of all present." Tom Taylor's play was received with even greater applause than before; all the *dramatis personæ* appeared to have improved, or rather strengthened, their various impersonations. Mr. and Mrs. Kendal were loudly cheered.

8th. ST. GEORGE'S HALL.—*Macduff's Cross*, one-act play, by Sir Walter Scott, never acted before. In stirring blank verse the history is told of Maurice Berkeley claiming sanctuary at the foot of "Macduff's Cross;" he is pursued by Lindesay, who challenges him to combat for having years before killed the latter's brother. But a monk comes forward who proves to be the supposed deceased, for, after recovering from his dangerous wound, he had entered the Abbey of Lindoes, and died to the world.

9th. DRURY LANE.—Mr. Charles Warner's benefit, previous to his departure for Australia. The theatre presented the appearance of a "Boxing night house," so crammed was it. The occasion was specially noticeable from the length of the programme, which included Miss Grace Warner's *début*. This young lady was an ideal Juliet, so charmingly fresh and girlish was she, and gave great promise for the future. The farewell address, spoken by Messrs. David James, Thomas Thorne, and Charles Warner, was written by Mr. Clement Scott—the lines were graceful and *à propos*.

10th. Death of Mr. Mark Barraud; born in 1847.



10th. ELEPHANT AND CASTLE.—*The Guilty Mother*, or *One False Step*, domestic drama in three acts, by M. Faucquez.

11th. KILBURN TOWN HALL.—*The Rockleys*, original drama in four acts, by A. A. Hoffmann.

12th. GRAND.—*The Game of Life*, original realistic and spectacular drama in a prologue and three acts, by W. Howell-Poole. The events take place in America (Colorado) and in England. Mr. J. H. Clynds made a decided mark as "Real Grit," a miner. The piece was originally produced at the Court Theatre, Liverpool, in August.

13th. PRINCE OF WALES'S. (*Matinée*).—*Handfast*. It would scarcely be just to give the outline of this play, which had in it so much to be commended, and the defects of which may so easily be remedied; since the authors, whilst carrying out the original plot, have determined to rewrite their work. Full justice was done to it by the performers, and the afternoon was memorable as that on which Miss Caroline Hill made her first appearance in London after an absence of five years in America. This favourite actress had lost none of her attractions. Her love scene with Mr. Yorke Stephens was one of the most charming ever witnessed. I cannot leave the subject, though, without mentioning that Miss Norreys and Mr. Matthew Brodie were delicious as girl and boy lovers, and that Mr. Cyril Maude, as Austin Woodville, showed talent that was quite unexpected in so young an actor, and fairly took the house by storm. Mr. William Herbert, too, was excellent as the Comte de Tréville.

14th. VAUDEVILLE. (*Matinée*).—*The Calthorpe Case* runs thus:—Some twenty-five years before the story opens, Jasper Calthorpe was married, his wife having accepted him only at the instigation of her friends. She soon lets her husband know this, and they lead an unhappy life, till one day she goads him to such an extent that he strikes her. She at once leaves him, whereupon he departs for Australia. Shortly after his arrival he receives a letter from his wife, telling him that a child has been born to him, but that, as a punishment to him for his conduct to her, he shall never see it, or know of which sex it is. In order the more effectually to accomplish what she threatens, she adopts a girl, and brings her up as her daughter; but his son is sent away, under an assumed name, and in ignorance of his father's. Calthorpe has grown wealthy, and yearns to find his child. He offers through Yorke, a merchant, a reward of £5,000 for the discovery of the missing child. Yorke has speculated with money and bonds entrusted to him, and having employed

Pegrim in the search, imagines that it has been successful. He is overcome with despair of being unable to replace the money he has embezzled, from the reward, by being informed that the child is dead. Rendered desperate by his position, the revelation of which to an invalid wife would cause her death, he so works upon the feelings of his daughter (who has just returned from China, whither she had been sent to a wealthy aunt from whom her family have expectations), that the poor girl consents to join him in the plot that she shall personate the dead child, and Calthorpe accordingly welcomes her on his arrival as his daughter. In the meantime, the real son, Gilbert Hastings, has grown up, and in his calling of an engineer on his voyage abroad has been the sole survivor from the wreck of the ship in which he was going out, and having returned home in the same vessel with Mabel, has fallen in love with her. He presently obtains the post of secretary to his father, though he does not know that he stands in that relationship to him. Reginald has expectations from the elder Calthorpe, but is a *roué* and a gambler, and has fallen into the power of Lemuel and Meredith, and, owing them a large sum of money, has been induced to steal a suite of diamonds. Almost discovered in the act, he hastily conceals them in the drawer of Hastings's bureau, and in doing so Meredith catches sight of the certificate and letters which would identify Hastings as Calthorpe's son—and for safe custody hands them to Lemuel. The theft is discovered, but Hastings manages to clear himself, and Lemuel, through a clever ruse on the part of Squire Hereford, a suitor of Barbara Calthorpe's, is induced to give them up. Old Jasper Calthorpe forgives Mabel for the deception that has been practised on him, and consents to her union with his newly found son. With some amount of pruning *The Calthorpe Case* might find a place in an evening bill. The dialogue is graceful and crisp. Mr. Gilbert Farquhar, in an excellent make-up, was just what the character requires. Mr. J. Beauchamp handled the part of Yorke, a weak, not a vicious man, with much judgment. Mr. Fuller Mellish was strong and manly. As Lemuel, Mr. R. Pateman showed himself a true artist, so smoothly and evenly did he paint the timorous scoundrel, and by this means strengthen the hand of his confederate, Philip Meredith, who was a bold dare-all villain in Mr. Beveridge's hands. Mr. Rutland Barrington, as a genial young squire, gave brightness to the performance, which was further heightened by Miss Fanny Brough's piquant manner. Mr. Percy Lyndal played well as the shifty, nervous gambler.

A most acceptable Maud Desmond was found in Miss Maud Milton, who acted with girlish sweetness, and yet showed the depth of devotion of a woman. Miss Webster once again played the rôle of an old lady, as Mrs. Yorke, evincing tenderness and much art for so young an actress.

14th. NOVELTY. (*Matinée.*)—*Sidonie*. This *matinée* was specially given by Miss Cooper-Parr (grandniece of the celebrated novelist Fenimore Cooper) to introduce herself to a British audience in a character that perhaps few would undertake from its novelty of treatment. *Sidonie* is, to use Shakespeare's words, "a creature, to beguile many and be beguiled by one," but she is a Frenchwoman, supposed to have but an imperfect knowledge of our language, and therefore has throughout to portray strong emotions in very broken English. The plot, which is by no means complex, introduces us to Clifford Ormonde, living happily in Devonshire with his wife Amy, to whom he is deeply attached, and who has given him her entire affection. His marriage has been kept secret, and therefore, when his friend, O'Donoghue More, and Lord Alfred Jocelyn call unexpectedly at his house for refreshment on a shooting excursion, he has to own to his union. And in Amy, More recognises an old playmate—one to whom he has long given his heart. We also learn that there has been a *liaison* in the past between *Sidonie* and Ormonde, the latter having fled from his mistress's fascinations some months before. His two friends, with Sir Richard Oathwaite, as well as Miss Chatterson and Miss Prim, have been asked to join in a harvest-home that is taking place in the grounds, and whilst they are, all but Amy, taking part in it, *Sidonie* appears, and informs Amy that she is no wife, as Ormonde has already been married to her (*Sidonie*), and produces a certificate in support of her assertion. Amy rushes into the house, and when the party return, Ormonde is horrified at the sight of *Sidonie*. While he is temporising with her a thunderstorm is coming on—a letter is handed to him from Amy, in which she says she has discovered his perfidy and has left his roof for ever. At that moment the storm breaks, Ormonde is supposed to be struck by lightning, he falls, and *Sidonie* is agonised at the mischief she has brought about. In the next act Ormonde is being nursed at his friend More's chambers, but his mind is a perfect blank, his memory is gone. But there is a sort of dream-like consciousness of a sweet face ever present to him; from all *Sidonie's* caresses and affection he turns with coldness and almost loathing, and when Amy

brings some copying, which the kind-hearted More has pretended to obtain to enable her to support herself, Ormonde recognises the dream-face, but still without knowing it as that of his wife. In the third act, which is supposed to take place in Ireland, Ormonde has recovered his memory, and is reunited to Amy, for the certificate has been discovered by More to be a forgery. Sidonie has followed them, and implores More to let her be a witness to Ormonde's happiness, evidently to cloak a design that she has formed. Amy is heard approaching, and rather than they should meet, he tells Sidonie to conceal herself. As soon as he has gone, Sidonie comes from her hiding, taxes Amy with having robbed her of her happiness in the affection of the one man she has ever loved, but tells her she shall not long enjoy it. She is pointing a pistol at Amy when More rushes in, and as he attempts to wrench it from her, Sidonie mortally wounds herself, and presently dies. Mr. P. Ben-Greet gave one of those sketches of a rapid lord with a phrase, "Catch the idea," that he makes humorous. Mr. D. D. Betterton posed well as the senile Sir Richard Oathwaite. Miss Roma acquitted herself gracefully. The Clifford Ormonde of Mr. Charles Charrington was one of those careful studies that are expected from him. The frank, jovial, happy-go-lucky Irishman, More, was capitally rendered by Mr. W. Lugg. Miss Amy McNeil was exquisitely tender and womanly as Amy Beaufort. Miss Cooper-Parr proved an attraction. She accomplished her difficult task with artistic skill, and conveyed the impression of a woman whose sins had become her own punishment. Dearly as she could feel passion for her lover, through all, it could be seen that the love was a selfish one, and that she would almost sacrifice him and herself so that no other should possess him.

On the same afternoon was produced *Good Business*. This is a farce much after the style of those so greatly in vogue at one time at the Adelphi, with plenty of fun in it and smart dialogue. Mrs. Warboys, having come into a little property, retires to a genteel villa and makes her husband give up the stage, of which he considered himself an ornament as a great tragedian. She also determines that her daughter Polly shall marry Stallybrass, a wealthy, sanctimonious old fellow, but Polly has set her heart upon Dick Lightbody, a promising light comedian. Poor old Warboys has written a tragedy, which, of course, he thinks very fine, and which he makes his daughter rehearse in portions whenever his better half is out of the way. Lightbody lays a plan, induces Polly to accept Stallybrass, and then rouses the

old gentleman's fears by informing him that there is madness in the family with which he is desirous to ally himself, and to convince him gets him to conceal himself. He cannot hear or understand all, but he sees father and daughter rehearsing, and looks upon them as a couple of raving lunatics. He is only too anxious to get out of his engagement, and willingly gives Lightbody a handsome marriage portion for taking Polly off his hands. Mr. Arthur Williams was inimitable as the henpecked tragedian; Mr. John Le Hay was quaint and amusing as the scriptural elder of a chapel, and Mr. Forbes Dawson bright and lively as Lightbody. Miss Maria Jones was comic as the vixenish Mrs. Warboys, and Miss T. Roma excellent as the pert Polly Warboys; her mock heroics in the tragedy scene were artistic and full of humour.

14th. PRINCESS'S.—*Siberia*. I can hardly understand what has made this piece successful, except that every act concludes with a strong situation. For the action of the play is tardy, the interest often dwindles away to be suddenly revived, and comic scenes are introduced which disturb the sympathy brought into existence for the sufferings of the principal characters. Jaracoff, the Governor of a town in Southern Russia, is a libertine. He endeavours to force a kiss from a market woman, and is struck down by Ivan, in love with Marie, a beautiful young girl, daughter of the Jew, David Janoski. In the next act Jaracoff determines to possess himself of Marie, with whom he is smitten, and so his servile follower, Sparta, raises an outcry against the Hebrews amongst the populace, who burn the Jewish quarter, and Marie is carried off and her father beaten to death. Sara, her sister, follows her to the palace, where she finds that the poor hunted girl has lost her reason, and, driven to desperation, she stabs the Governor. As he falls he accuses her of being a Nihilist. For this she is condemned to Siberia, and the most impressive scene is that of her departure with many other unfortunate creatures for their long journey to the mines. The cruelty and abuse of power exhibited by the officer commanding the station in Siberia drive the prisoners to revolt. They are successful in overcoming the guards, and Nicolai Neigoff, Sara's lover, who has entered the Russian military service, followed her and planned this plot, escapes with her and her servant, Trolsky, a harmless, would-be philosophic creature, who, with his sweetheart, Vera, furnish the comic element. Finally the sisters with their lovers reach Odessa, when just as they are on the point of sailing for America, Jaracoff is going to have them all re-



arrested. But providence watches over them in the shape of the Governor-General, who, disguised, has been a witness to Jaracoff's brutality, and allows them to depart. Miss Grace Hawthorne was pleasing, and did as much with the character of Sara as any one could do perhaps. Miss Mary Rorke played with much tenderness. Mr. J. H. Barnes was vigorous and manly, and Mr. Forbes Dawson chivalrous and spirited, Mr. De Solla dignified as the persecuted Hebrew, and Miss Cicely Richards and Mr. Harry Parker amusing with the comic matter at their disposal. Mr. James A. Meade, a good sound actor, made capital of his part, and Mr. Edwin Cleary and Miss Bertie Willis effectively represented the nobility of the characters of Count Stanislaus and his wife Phedora. *Siberia* was fairly received on the opening night.

15th. VAUDEVILLE. (*Matinée.*)—*Proposals*. Mr. John Farquhar Gilmore's farcical comedy in three acts was anything but strong enough for an evening bill. It was done more than justice to by Messrs. E. Righton, Scott Buist, Fred Thorne, and Misses Carrie Elton, Kate James, and Maud Millett in the principal characters, and the smaller parts were well filled; but with all the aid afforded it, it failed to amuse.

15th. TERRY'S. (*Matinée.*)—*The Wave of War*, a romantic play in four acts by Messrs. F. Chesterley and Hamilton Piffard, is of the old Adelphi type, with a hero who goes through many vicissitudes before he comes into his property, and marries the high-born lady who loves him. A false accusation of a charge of murder committed in sight of the audience, suppression and theft of valuable documents, fill up the interest. Mr. Frank Cooper played the hero Carl Hope in a manner that gained him the warmest applause. Miss Helen Leyton gave a most sympathetic rendering of the gipsy-girl Kathleen, and Mr. Julian Cross and Mr. Stephen Caffrey were of great assistance.

18th. Death of Mr. Sefton Parry; born in 1835.

20th. PRINCE OF WALES'S.—*The Monk's Room*. The action of the prologue takes place in the "Monk's Room" at Erne Abbey. Sir Darrell Erne returns to the Abbey from a long absence abroad, during which time Erne Abbey, his inheritance, has been untenanted. His grandfather, who bequeathed it, has left instructions that the "Monk's Room" is to be kept closed to all, and his wishes have been respected. The room is haunted, and the race of Erne accursed, and the heir after some difficulty learns the cause from Jabez Kulp, a very old and confidential servant of his grandfather. It appears that on the



suppression of the monasteries the Abbey was bestowed on one of the Erne ancestors, who had most faithfully served his royal master. The monks were driven out; only one found mercy at the hands of the Lady Erne of that period, who concealed him in a chamber, where he occupied himself in painting. One day he was discovered by the possessor of the domain in this chamber, and was then and there slain by him. The monk in his dying moments uttered a malediction on the race for all future time. Hence the "Monk's Room." Twenty-five years before the story proper opens, Sir Darrell Erne's grandfather had brought home a beautiful girl from abroad. She had hardly arrived when a shriek was heard in this very room. Old Jabez rushed in to find her lifeless—weltering in her blood—stabbed to the heart. He assisted to bury her in the grounds, and the only proof of the crime—a dagger—was hidden away in an old chest in the room. Sir Darrell, to convince himself that what he hears is not the raving of an old man's phantasy, opens the chest and finds the dagger. Horrified, he drops it on a table. His friend Hargrave rejoins him for a time, and they go to look over the rest of the Abbey. And here the real story, as it affects the *dramatis personæ*, begins. While in Russia Sir Darrell has married a worthless creature, Clothilde Lazinski, a woman leagued with revolutionists, and yet a Government spy. She has left him, and he has read of her death. But now, having learned that he has become wealthy, she has traced and followed him to England, accompanied by her father. Darrell returns to the room, and is confronted by her. She claims her rights as his wife, but he disallows them in every shape. Clothilde becomes enraged, and seizing the dagger that lies on the table rushes on him. In the struggle to disarm her, she is wounded, as Darrell supposes to death; but ere she dies she calls down on him a curse, and vows that if it be permitted her she will haunt him after death. Lazinski, who bears his daughter no love, has witnessed her death, from the stair above. Darrell, believing in the curse, and remembering what his grandsire did, is supposed to hide away the body of Clothilde in the old chest, and, ordering that the room shall be again kept closed, leaves the Abbey, and, as he thinks, his secret safe concealed within its walls. Sir Darrell Erne, six years later, is in love with Eleanor Brandon. Her father has speculated and fallen into the power of Geoffrey Daunt, who threatens him with ruin. The baronet saves the father of the girl he loves, and in a very pretty scene she confesses her love

for him, and they are married. Lazinski, almost a madman in his revolutionary ideas, and with an intense hatred of the English, endeavours to exert his power over Darrell by letting him know that he is aware of the circumstances of Clothilde's death; but Darrell's brave wife confronts Lazinski, and pits her love against his hate. Darrell at night, alone, thinks on Clothilde's words, and as the clock strikes twelve, her semblance reappears, and Darrell, believing in its ghostly character, falls senseless. It need hardly be said that it is the real Clothilde who was nursed back to life by her father; and that after she has again asserted her rights to be Darrell's lawful wife her claims are proved to be valueless through her having been previously married to one Ivan, who shoots her as she is attempting to escape from the power of Count Zoroff, a Russian agent of police, who is in pursuit of her. Conrad Lazinski has also discovered that the girl who was murdered by the former baronet in the Monk's Room was his wife, and in the paroxysm of rage for the seducer, and poignant grief for his lost one, dies of heart disease. Had the author confined himself to the prologue, a strong and well written one, and developed his story in two acts—which he could readily have done—his work, though gruesome, might have been of considerable value, for much of his dialogue is forcible, his situations good, and some of his characterisations excellent. Mr. Felix Pitt acted so well as Sir Darrell Erne as to make one almost believe that a man could be craven enough to quake at shadows. As much praise may be bestowed on Mr. J. H. Clynds as Conrad Lazinski. Mr. Caffrey gave a masterly sketch of the old servant, Jabez Kulp. Mr. Ivan Watson *made* the comparatively small part of Count Zoroff. Mr. Fred Thorne did wonders as Mr. Cornelius Potter, a silly old archæologist and antiquarian. Miss Alma Murray was a brave and tenderly loving wife as Eleanor Brandon. The Clothilde of Miss Marie de Grey was well balanced: it is a repulsive part, without one redeeming point in it, and required the very artistic portraiture it received at her hands to make it acceptable. Amidst the sombreness of the surroundings, Miss Kittie Claremont's Sophie Orme came like a ray of sunshine—it was so bright, cheerful, and naturally winsome.

20th. Death of Mr. George Loveday; born in 1834. Mr. Toole's right hand for nearly twenty years.

20th. VAUDEVILLE.—Mr. Charles Charrington appeared as Othello on the afternoon of this day at the Vaudeville. There

was considerable originality and throughout conscientious earnestness in his conception of the Moor, but there was a lack of power. The Desdemona of Miss Janet Achurch was one of the best seen for years past. Mr. Herman Vezin's Iago was beyond all praise. Mr. Vollaire was excellent as Brabantio, and Mr. Fred Terry a manly and effective Cassio.

22nd. GLOBE.—*The Golden Ladder.* Mr. Wilson Barrett reappeared in London at his new theatrical home in London after his visit to America, and received, with Miss Eastlake, the most enthusiastic welcome, showing that though absent he had not been forgotten or was less a favourite than when he took leave of his many friends at the Princess's. The play itself cannot be thoroughly commended, though it has more than the average of stirring lines and strong situations, and the humorous characters are in Mr. Sims's happiest style; but there are faults of construction, and the harrowing of the feelings of an audience is carried to an undue pitch. Lilian Grant, the daughter of a banker, has long been loved by the Rev. Frank Thornhill, but as he did not think his worldly position was such as to warrant his asking her hand, he had gone abroad as a missionary. He comes into a fortune and returns, and is accepted by her, when it is found that her father is likely to be prosecuted for fraud. To save his good name Thornton chivalrously gives up all he has and prepares to go back to Madagascar alone, but Lilian clings to him in his poverty, and they are married. The banker's misfortune has partly been brought about by a defaulting cashier, Severn, an unsuccessful lover of Lilian's, who, with Jim Dixon, a clerk, robs him of valuable securities. These are in league with Peranza, a Greek adventurer, and the securities relate to a mine in Madagascar. Arrived there the conspirators endeavour to get Thornhill out of the way by suborning his servant to put poison in some wine that is supplied out of kindness by the clergyman to the French troops, so that he is accused of murder, but is freed through the interposition of the English naval officers. He comes to England again, and the three villains then determine that he must be murdered, and with this view, by means of a fabricated call from a sick person, he is drawn on to a lonely part of Hampstead Heath, where he is attacked. Lilian arrives on the scene, and in a scuffle a pistol is discharged and Severn accuses her of attempting his life. She is tried and convicted, and one of the most painfully realistic scenes is that where she is in prison and is driven nearly mad by the intelligence that her little girl is dying—pining

away for want of her mother. Lilian escapes through changing clothes with a prison visitor, her pardon having meantime been obtained through one of the scoundrels having turned Queen's evidence. Relief is given to these sombre incidents by the genial kindly humour of Mr. and Mrs. Peckaby, truest of humble friends, two parts that were filled by Mr. George Barrett and Mrs. Henry Leigh in a manner that elicited peals of happy laughter. Mr. Wilson Barrett was a "muscular Christian," manly, earnest, and in the prison scene his pathos was such as to draw tears from many eyes. Miss Eastlake was very tender and sweet as Lilian; when supposed to be at Millbank and hearing of her child's illness, her agony was so intensely conveyed as to become really painful to the beholders. Of the three villains, represented by Mr. H. Cooper Cliffe, Mr. C. Hudson, and Mr. Austin Melford, it is difficult to decide which was the best performance; they were of a different stamp, but almost equally well played. The cast was altogether a satisfactory one, but Mr. W. A. Elliott must be singled out for his clever sketch of the Yorkshire trader, Noah Learoyd, and Miss Phœbe Carlo for her apt representation of the sharp little daughter, Victoria Alexandra Peckaby.

22nd. EMPIRE.—After a severe contest with the magistrates for their licence, the directors were able to open the doors of this, one of the most spacious and certainly the most luxuriously furnished theatre in London, on Thursday evening, December 22, and it was not long before every portion of the large area was densely crowded by an enthusiastic audience, from whom cheer after cheer went up in testimony of their appreciation of what had been done to make them comfortable and to gratify their taste for the beautiful. A Pompeian staircase, a Renaissance foyer of noble proportions, Indian halls, Japanese vestibules with an interior decorated in the Persian style, command special admiration, while in out-of-the-way nooks special decorative skill has been lavishly employed, and always with charming effect, the Persian chandeliers and the electric lighting over the entire building adding a gorgeous flood of brilliant light, which almost blinds one by its dazzling beauty. Mr. George Edwardes, to whom, as managing director, the success of the front of the house is due, was warmly congratulated upon the splendid results he had to show; while to Mr. Augustus Harris, who had had entire control of the stage, equal praise should be awarded. The two ballets, *Dilara*, an Oriental spectacle, and *The Sports of England*, a national terpsi-

chorean revel, thanks to Madame Katti Lanner's inventive genius and the sprightly music of M. Hervé, the composer of *Chilperic*, *Le Petit Faust*, &c., both won an unequivocal success. In *Dilara* the stage was crowded with coryphées brilliantly clad, and set off by crowds in armour of fantastic fashion. The action was expressive; the story, if hazy in outline, was sufficiently interesting for the purpose; and the dancing of Signorinas Santori, Manncroffer, and Adele Rossi evoked plaudits for their grace and agility. The English tableaux of cricket, hunting, polo, &c., were delightfully represented, and afforded evident pleasure.

23rd. Death of Mr. J. R. Gibson; born at Aberdeen; made his first appearance in October, 1862.

24th. PRINCESS'S.—*Uncle Tom's Cabin*, that was put on at the Princess's for the afternoons, proved so acceptable that it was soon put in the evening bills, and was played twice daily. The quaint and plaintive negro melodies, the excellence of Miss Kate James as Topsy, and of Mr. Harry Parker as Uncle Tom, the effective manner in which the piece was staged, and the generally good quality of the cast, brought full houses.

24th. OLYMPIC.—*Held by the Enemy*. Mr. Yorke Stephens, in taking over this house from Miss Agnes Hewitt, had a good card to play in Mr. W. Gillette's military melodrama, *Held by the Enemy*. Liberally staged, the sensational scenes all played with spirit and their wonted effect, and the very bright comedy between Mr. Stephens, as the warm-hearted and energetic war correspondent, and his "enemy," the young southern belle, Susan McCreery, acted by Miss Bealby, who played with some charm, called forth the heartiest laughter from the audience. Miss Caroline Hill was altogether admirable as the heroine, Rachel McCreery, the court-martial and hospital scenes being grandly played by this experienced and clever lady. Here she was very greatly assisted by Mr. Willard, as the Northern Colonel Prescott, and by Mr. B. Gould as his rival, the Southern spy, Lieut. Hayne. Good support was accorded by Mr. Boleyn as the Major-General, and Mr. J. Cross was an impressive Brigade Surgeon. Nothing could well be better than the devoted old nigger Rufus of Mr. Calhaem, his original part in London.

24th. GAIETY.—*Frankenstein*. It seemed as though the long career of success at this house was likely to be interrupted on Christmas Eve, but subsequent events proved that *Frankenstein* would be as acceptable as almost any preceding



burlesques to the frequenters of the theatre. On its first production the pitites considered themselves aggrieved. They said that the space usually allotted to them had been curtailed and given to the stalls, and vented their ill-humour throughout the evening by repeated interruptions and expressions of disapproval, irrespective of whether what was going on was worthy of praise or not. Under such circumstances, it was well-nigh impossible to judge whether the work of Richard Henry was good or indifferent, and it must be admitted that the performance was almost overburdened with display, for the elaboration of which the book had in a measure been sacrificed. Mr. George Edwardes, clever manager that he is, saw this, and accordingly, after a few days, restored the "book" as it originally stood, without materially affecting the gorgeousness of the pageant which he had provided. "Richard Henry" furnished Miss Nellie Farren with a part in which she could, as Frankenstein, display her wonted sprightliness, and could make love in her captivating manner to Tartina, her sweetheart, Miss Marion Hood, who had some very charming songs to sing. All who know Mr. Fred Leslie's powers can picture to themselves the rich fun he can evolve from his character, the terra-cotta "Monster," his scenes being enriched by his union with "Good Old Mary Ann" (since played by Miss Maria Jones with much humour) and his merry conflicts with a Vampire Viscount, who, in the person of Mr. E. J. Lonnen, was a ridiculously amusing creature, who danced extravagantly, and gained nightly encores for the song written for him by Mr. Robert Martin. All went merrily enough; on the first night there was dissatisfaction, laughter and approval nightly succeeded. The dresses, designed by Mr. Percy Anderson, were original and most beautiful; the ballets, in which Miss Sylvia Grey danced so gracefully, were charmingly arranged, and the scenery the perfection of scene painting. Mr. Charles Harris superintended the whole, and produced a series of stage pictures that were unrivalled. The music, by Herr Meyer Lutz, invariably pleased.

24th. CRYSTAL PALACE.—*Robinson Crusoe*, the libretto founded on the burlesque of the late H. J. Byron, lyrics by Horace Lennard, music composed and arranged by Oscar Barrett. The following notice was written by me for "The Stage":—"Liberality in the mounting, and discrimination in the catering for the particular class that attend the Crystal Palace, specially distinguished Mr. Oscar Barrett's production. For though the libretto is very amusing, and the music is excellently selected,



there is a total absence of any approach to coarse fun in the one, and the other is delicate, bright, and free in a striking degree from the music-hall element. In this pantomime the more modern version of Crusoe's adventures is followed. Tyranny objects to the hero's enlightenment and adventurous spirit, and so determines to cross him in love, and to work him evil through the agency of Will Atkins; but Crusoe has his guardian spirit in Liberty, who watches over him, and brings him safely through all his troubles. The story begins on 'The Hard at the Seaport of Hull,' where after a lively hornpipe by sailors and their sweethearts in old English costume, Crusoe makes love to Jenny Pigtail, but is thwarted by her mercenary father (Mr. Mark Mills). Will Atkins, "Buccaneer and Black-guard," presses his suit, and to get rid of his rival, Crusoe presses him to serve on board a King's ship, and carries Jenny off to his own piratical craft. Robinson is wrecked on his island, and in the interior of Crusoe's hut there is presented to us the saving of Friday, who becomes his servant. Jenny has been brought to the Caribbee Islands court of King Buffalohullaballoo, who falls in love with her and wishes to make her his chief wife, though he already has six, but she is rescued by Crusoe, and then the grand transformation scene comes—a lovely picture of novel design, 'The Fairy Rings in the Mushroom Glade.' Previously, in the 'Indian Forest,' there was a wonderful procession of troops mounted on giraffes and tortoises, ostriches and crocodiles, regiments of fair amazons and lovely fan-bearers, and the 'Coral Bower,' in which the coryphées appeared in tasteful costumes adorned with pink and white coral, and danced a charming ballet. Miss Edith Bruce was indefatigable and most successful as the saucy Robinson Crusoe. Miss Kate Chard gained repeated encores for her delightful singing, and acted with spirit. Miss Emma D'Auban danced with grace."

24th. SURREY.—*Sindbad, and the Little Old Man of the Sea.*

24th. STANDARD.—*Fee-Fi-Fo-Fum; or, Harlequin Jack the Giant-killer.*

24th. ELEPHANT AND CASTLE.—*Jack the Giant-killer and the Butterfly Queen.*

24th. GREENWICH.—*Little Jack and the Big Beanstalk.*

24th. MARYLEBONE.—*The Frog who would a-wooing go.*

26th. DRURY LANE.—It was thought that in his pantomime of 1886 Mr. Augustus Harris must have touched the limit of his power of gorgeous display, but in *Puss in Boots* he surpassed all

his former productions. Mr. E. L. Blanchard was again the author of the book, and the music was admirably arranged by Mr. Walter Slaughter. Pantomimes would be nothing without a supernatural element, and therefore the opening scene was the "Den of the Demon Lawyer," the occupant of which is going to foreclose his mortgage on the mill, and turn young Jocelyn out of doors, but Love stepped in and expressed her determination to befriend him. Then came the Milleries, a most perfect and realistic scene by Henry Emden, where Jocelyn rescued Princess Prettipet, and the Barn, where, while he is sleeping, Love bestowed on his cat the wonderful Boots, and then Puss persuading him to bathe, and the pretence that his clothes were stolen, and his introduction as the Marquis of Carabas; and the journey to the Ogre's Castle, which the Cat, after having killed the Ogre by getting him to transform himself into a mouse, passed off as the property of his master the Marquis, and so on through the old nursery legend. But whilst all this was going on we were shown the King and Queen, parents of Princess Prettipet, holding their silver wedding, and the little children (Miss Katti Lanner's troupe) performed a doll ballet, and the suitors of the Princess attended for her to make her choice. Nothing yet seen on the stage equalled the wealth and richness of this procession. The costumes were of the Renaissance type, and were made of the richest velvets, satins, and brocades; the entire space was filled by ladies of the Court and their attendants and pages, with the young suitors and their retinues, with squires and equerries, heralds, knights, &c., finishing up with another ballet, and then came a panorama representing the park and vineyards, all supposed to belong to the Marquis, and the "Hayfields," in which the children danced the Haymakers' Ballet very prettily, and on the road after this the State coach of King and Queen broke down, and they were obliged to take advantage of a costerbarrow drawn by the "Blondin Donkey," which created roars of laughter, and so at last they reached the castle, where, in the Pavilion of Chivalry, there was a grand parade of knights, mounted and unmounted, in every imaginable suit of burnished armour. An enormous flight of steps, filling the entire stage, and reaching to the "flies," was occupied by these mailed warriors, whose appearance fairly dazzled and almost fatigued the eyes from their splendour and brilliancy; and after the wedding breakfast came the transformation, an exquisitely delicately-tinted representation of "The Golden Honeymoon," wherein a white fan and corphyées representing lilies of the valley and



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other pure white flowers played a conspicuous part. Miss Wadman was delightfully piquante and tuneful as Jocelyn, and Miss Letty Lind graceful in her dancing as the Princess. Messrs. Harry Nicholls and Herbert Campbell as the Queen and King, with their bickerings and disputes, were most laughable. Mr. Charles Lauri, jun., was again most successful and amusing as the "Cat," and Mr. Lionel Rignold and Mr. Charles Danby funny as the two wicked brothers. Miss Jenny Dawson was irresistible as Love. In the harlequinade, in which were some clever tricks, Harry Payne was again clown.

26th. COVENT GARDEN.—*Jack and the Beanstalk ; or the Seven Champions.*

26th. BRITANNIA.—*King Trickee.*

26th. GRAND.—*Whittington and His Cat.*

26th. SANGER'S.—*Blue Beard, the Grand Bashaw.*

26th. PAVILION.—*Robinson Crusoe.*

26th. SADLER'S WELLS.—*Bluff King Hal.*

29th. CRITERION.—*Wyllard's Weird*, a comedy-drama in a prologue and three acts, founded on Miss Braddon's novel, by Dr. Harry Lobb, was played here at a *matinée*. There was much in it to be commended, but in its then form it would not suit a London audience. The author contemplates its reconstruction. It had a very powerful cast. Mr. Henry Neville's performance was beyond praise ; Miss Achurch was womanly and tender ; Miss Annie Hughes deliciously saucy and girlish ; and Miss Maude Millett displayed a depth of passion that fairly astonished even those who have watched this young actress's rapid advance in her profession.

29th. Fire at the Grand Theatre, Islington. No lives lost.

# NEW PLAYS AND IMPORTANT REVIVALS

FROM JANUARY 1ST, 1887, TO DECEMBER 31ST, 1887.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

## JANUARY.

17th. Haymarket. First Performance.

### HARD HIT.

A Play, in Four Acts, by HENRY ARTHUR JONES.

<i>Sir Baldwin Calvert</i> ...	Mr. Frank Archer.
<i>Tony Saxon</i> ...	Mr. E. S. Willard.
<i>Stephen Cudlip</i> ...	Mr. H. Beerbohm-Tree.
<i>Geoffrey Calvert</i> ...	Mr. Arthur Dacre.
<i>Brathby</i> ...	Mr. C. Dodsworth.
<i>Major Fysh</i> ...	Mr. Henry Kemble.
<i>Lewis Frohisher, Q. C.</i>	Mr. Ulick Winter.
<i>Hon. Effingham Nangle</i> ...	Mr. Compton Courtts.
<i>Professor Marsh</i> ...	Mr. Fenton.
<i>Ferris</i> ...	Mr. H. Ferrand.
<i>Joe Jeffcoat</i> ...	Mr. P. Ben Greet.
<i>Bertha Saxon</i> ...	Miss Marion Terry.
<i>Mrs. Carmine Ashbee</i> ...	Miss Mary Rorke.
<i>Cherry Jeffcoat</i> ...	Miss Lydia Cowell.

18th. Globe. First Performance.

### THE LODGERS.

A Farce, founded on a French Vaudeville, by BRANDON THOMAS and MAURICE DE VERNEY.

<i>Bernard O'Blathagan</i> ...	Mr. Charles Glenney.
<i>Reginald Sparker</i> ..	Mr. C. H. Hawtreay.
<i>Benjamin Hundlebee</i> ...	Mr. W. S. Penley.
<i>Alphonse la Toupais</i>	Mr. M. de Verney.
<i>Muggridge</i> ...	Mr. W. J. Hill.
<i>Tom</i> ...	Mr. Wyes.
<i>Bill</i> ...	Mr. Brooke.
<i>1st Policeman</i> ...	Mr. Norman Bent.
<i>2nd Policeman</i> ...	Mr. Milton.
<i>Waiter</i> ...	Mr. Rann.
<i>Telegraph Boy</i> ...	Mr. Aysom.
<i>Kitty</i> ...	Miss Blanche Horlock.
<i>Amelia</i> ...	Miss Vane Featherstone.
<i>Mrs. Muggridge</i> ...	Miss Fanny Brough.

20th. Royalty. First Performance.

### MODERN WIVES.

A Farical Play in Three Acts, adapted by ERNEST WARREN.

<i>Caleb Chubb</i> ...	Mr. Willie Edouin.
<i>Margery Chubb</i> ...	Miss E. Brunton.
<i>Valentine Honeysett</i>	Mr. Morton Selton.
<i>Agatha Honeysett</i> ..	Miss Alice Atherton.
<i>Noel Goldring</i> ..	Mr. Lytton Sothern.

<i>Grace Goldring</i> ...	Miss Olga Brandon.
<i>Felix Doveton</i> ...	Mr. F. H. France.
<i>Dorothy Chubb</i> ...	Miss Eva Wilson.
<i>Daniel Beeby</i> ...	Mr. Edward Thirlby.
<i>Matilda Beeby</i> ...	Miss V. Bennett.
<i>Susanna Galloway</i>	Miss Marie Hudspeth.
<i>Bobbit</i> ...	Master G. Gamble.

22nd. Savoy. First Performance.

### RUDDYGORE; or, The Witch's Curse.

A New and Original Supernatural Opera, in Two Acts, written by W. S. GILBERT. Composed by ARTHUR SULLIVAN.

<i>Robin Oakapple</i> ...	Mr. George Grossmith.
<i>Richard Dauntless</i>	Mr. Durward Lely.
<i>Sir Despard Murgatroyd</i> ...	Mr. Rutland Barrington.
<i>Old Adam Goodheart</i>	Mr. Rudolph Lewis.
<i>Rose Maybnd</i> ...	Miss Leonora Braham.
<i>Mad Margaret</i> ...	Miss Jessie Bond.
<i>Dame Hannah</i> ...	Miss Rosina Brandram.
<i>Zorah</i> ...	Miss Josephine Findlay.
<i>Ruth</i> ...	Miss Lindsay.
<i>Sir Roderick Murgatroyd</i> ...	Mr. Richard Temple.

27th. Globe. First Performance.

### DANDY DICK.

An Original Farce, in Three Acts, by A. W. PINERO.

<i>The Very Rev. Augustin Jedd, D.D.</i>	Mr. John Clayton.
<i>Sir Tristram Mardon, Bart.</i> ...	Mr. Edmund Maurice.
<i>Major Tarver</i> ...	Mr. F. Kerr.
<i>Mr. Darbey</i> ...	Mr. H. Eversfield.
<i>Blore</i> ...	Mr. Arthur Cecil.
<i>Noah Topping</i> ...	Mr. W. H. Denny.
<i>Hatcham</i> ...	Mr. W. Lugg.
<i>Georgina Tidman</i> ..	Mrs. John Wood.
<i>Salome</i> ...	Miss Marie Lewis.
<i>Sheba</i> ...	Miss Norreys.
<i>Hannah Topping</i> ..	Miss Laura Linden.

## FEBRUARY.

7th. Strand. First Performance.

### JACK-IN-THE-BOX.

A New Musical Variety Drama, in Four Acts, written by GEORGE R. SIMS and CLEMENT SCOTT.

<i>Richard Moreland</i>	Mr. John Beauchamp.
<i>Edward Moreland, alias De Vere</i> ...	Mr. Yorke Stephens.

<i>Roy Carlton</i> ...	Mr. Lewis Waller.
<i>Carlo Toroni</i> ...	Mr. J. A. Arnold.
<i>Police - Sergeant Williams</i> ...	Mr. Malcolm H. Grahame.
<i>Professor O'Sullivan</i> ...	Mr. Harry Parker.
<i>George Bolding</i> ...	Mr. W. Thorley.
<i>Beppo</i> ...	Mr. Cecil Ward.
<i>Rocco</i> ...	Little Queenie Norman.
<i>Robson</i> ...	Mr. A. Sheward.
<i>Opposition Showman</i> ...	Mr. John A. Warden.
<i>Jack Merryweather</i> ...	Miss Fannie Leslie.
<i>Milly de Vere</i> ...	Miss Florence West.
<i>Caterina</i> ...	Miss Amy McNeil.
<i>Mrs. Merryweather</i> ...	Miss Sallie Turner.

**14th. Comedy.** First performance in London.

### MYNHEER JAN.

A New and Original Comic Opera, in Three Acts, written by HARRY PAULTON and MOSTYN TEDDE; music by EDWARD JAKOBOWSKI.

<i>General Bombalo</i> ...	Mons. Marius.
<i>Camilla</i> ...	Miss Violet Melnotte.
<i>Francis</i> ...	Mr. Joseph Tapley.
<i>Donna Tralara</i> ...	Madame Amadi.
<i>Don Diego</i> ...	Mr. Sidney Harcourt.
<i>Conrad</i> ...	Miss Amy F. Martin.
<i>Grenados</i> ...	Mr. Herman de Lange.
<i>Phyllippa</i> ...	Miss Emma Broughton.
<i>Karl</i> ...	Mr. Frank Wyatt.
<i>Gretchen</i> ...	Miss Kate Munroe.
<i>Hans</i> ...	Mr. Harry Paulton.
<i>Katrine</i> ...	Miss Camille D'Arville.
<i>Paquita</i> ...	Miss Alice Lethbridge.

### MARCH.

**2nd. Vaudeville.** First performance.

### HER TRUSTEE.

An Original Play, in Four Acts, by JAMES J. BLOOD.

<i>Richard Marston</i> ...	Mr. James Fernandez.
<i>Stephen Peake</i> ...	Mr. John Beauchamp.
<i>Captain Flavell</i> ...	Mr. J. G. Grahame.
<i>Ferdinand Laddie</i> ...	Mr. Charles Glenney.
<i>Dr. Chidlow</i> ...	Mr. A. M. Denison.
<i>Sam Greenway</i> ...	Mr. Sam Wilkinson.
<i>Bessie Lexon</i> ...	Miss Adela Measor.
<i>Mary Goodwin</i> ...	Miss Fanny Brough.
<i>Sarah Walker</i> ...	Miss Vane Featherstone.
<i>Mrs. Ponsor</i> ...	Mrs. Bickerstaffe.
<i>Catherine Marston</i> ...	Miss Helen Barry.

**3rd. St. James's. Revival.**

### LADY CLANCARTY.

The late TOM TAYLOR's Drama.

<i>King William III.</i> ...	Mr. Mackintosh.
<i>The Earl of Portland</i> ...	Mr. Bauer.

<i>Lord Woodstock</i> ...	Mr. Webster.
<i>Lord Charles Spencer</i> ...	Mr. H. Waring.
<i>Lord Clancarty</i> ...	Mr. Kendal.
<i>Sir George Barclay</i> ...	Mr. B. Gould.
<i>Sir John Friend</i> ...	Mr. R. Cathcart.
<i>Robert Charnock</i> ...	Mr. Branscombe.
<i>"Scum Goodman"</i> ...	Mr. H. Bedford.
<i>Knightly</i> ...	Mr. Ward.
<i>Rokewood</i> ...	Mr. Penfold.
<i>Vaughan</i> ...	Mr. Vivian.
<i>James Hunt</i> ...	Mr. Powell.
<i>Captain Gille</i> ...	Mr. de Verney.
<i>Trenlet</i> ...	Mr. A. Sims.
<i>Clink</i> ...	Mr. Hendrie.
<i>Officer of the Guard</i> ...	Mr. Myers.
<i>1st Smuggler</i> ...	Mr. Goddard.
<i>2nd Smuggler</i> ...	Mr. Batson.
<i>Lady Clancarty</i> ...	Mrs. Kendal.
<i>Lady Betty Noel</i> ...	Mrs. B. Tree.
<i>Susannah</i> ...	Miss B. Huntley.
<i>Mother Hunt</i> ...	Mrs. Gaston Murray.
<i>Princess Anne</i> ...	Miss Stanton.

**8th. Olympio. Revival.**

### A WOMAN KILLED WITH KINDNESS.

THOMAS HEYWOOD's Tragedy.

<i>Sir Francis Acton</i> ...	Mr. F. Harrison.
<i>Sir Charles Mountford</i> ...	Mr. Charles Charring-ton.
<i>Master Frankford</i> ...	Mr. Fuller Mellish.
<i>Master Malby</i> ...	Mr. Gilbert Trent.
<i>Master Wendoll</i> ...	Mr. G. R. Foss.
<i>Master Cranwell</i> ...	Mr. Stanley Pringle.
<i>Master Shafton</i> ...	Mr. C. Keston.
<i>Nicholas</i> ...	Mr. P. Perceval-Clark.
<i>Jenkin</i> ...	Mr. H. Besley.
<i>Mrs. Anne Frankford</i> ...	Miss Webster.
<i>Susan Mountford</i> ...	Miss Margaret Ayrton.
<i>Sisly</i> ...	Miss Eva Wilson.

**14th. Globe.** First performed in London.

### THE SNOWBALL.

A Comedy, in Three Acts, by SYDNEY GRUNDY.

<i>Felix Featherstone</i> ...	Mr. Charles H. Hawtrey.
<i>Uncle John</i> ...	Mr. W. J. Hill.
<i>Harry Prendergast</i> ...	Mr. Willfred Draycott.
<i>Saunders</i> ...	Mr. Norman Bent.
<i>Mrs. Featherstone</i> ...	Miss Vane Featherstone.
<i>Ethel Granger</i> ...	Miss Blanche Horlock.
<i>Penelope</i> ...	Miss Fanny Brough.



**19th. Toole's.** First performed in London.**RUDDY GEORGE; OR ROBIN REDBREAST.**

A Musical Parody, in One Act, written by H. G. F. TAYLOR; music by PERCY REEVE.

<i>Robin Redbreast</i> ...	Mr. E. D. Ward.
<i>Dick Leeward</i> ...	Mr. C. Wilson.
<i>Sir Gaspard Rouge-gorge</i> ...	Mr. G. Shelton.
<i>Old Daddy Longlegs</i> ...	Mr. W. Brunton.
<i>Rosy</i> ...	Miss Marie Linden.
<i>Aunt Joanna</i> ...	Miss Emily Thorne.
<i>Betty</i> ...	Miss Bella Wallis.
<i>Molly</i> ...	Miss Susie Steele.
<i>Old Chloe</i> ...	Miss J. Wise.
<i>Sir Gilbert Rouge-gorge</i> ...	Mr. C. M. Lowne.
<i>Sir Arthur Rouge-gorge</i> ...	Mr. G. De Pledge.
<i>Sir Doyley Rouge-gorge</i> ...	Mr. J. B. Cattell.

**29th. Haymarket.** Revival.**MAN AND WIFE.**

WILKIE COLLINS' Play, in Four Acts.

<i>Sir Patrick Lundie</i> ...	Mr. H. Kemble.
<i>Geoffrey Delamayn</i> ...	Mr. E. S. Willard.
<i>Arnold Brinkworth</i> ...	Mr. William Herbert.
<i>Mr. Speatwell</i> ...	Mr. A. M. Denison.
<i>Mr. Moy</i> ...	Mr. P. Ben Greet.
<i>Bishopriggs</i> ...	Mr. Charles Collette.
<i>Duncan</i> ...	Mr. Ulick Winter.
<i>Lady Lundie</i> ...	Miss Henrietta Lindley.
<i>Blanche Lundie</i> ...	Miss Agnes Hewitt.
<i>Mistress Inchbare</i> ...	Mrs. E. H. Brooke.
<i>Anne Silvester</i> ...	Mrs. James Brown-Potter.

**APRIL.****2nd. Princess's.** First Performance.  
**HELD BY THE ENEMY.**

A New and Original Drama in Five Acts, by WILLIAM GILLETTE.

<i>Colonel Charles Prescott</i> ...	Mr. Charles Warner.
<i>Major-Gen. H. B. Stamburg</i> ...	Mr. Chas. Overton.
<i>Lieutenant Gordon Hayne</i> ...	Mr. E. W. Gardiner.
<i>Uncle Rufus</i> ...	Mr. S. Calhaem.
<i>Thomas Henry Bean</i> ...	Mr. Yorke Stephens.
<i>Brigade - Surgeon Fielding</i> ...	Mr. William Rignold.
<i>Assist. - Surgeon Hathaway</i> ...	Mr. Walters.
<i>Lieut. - Col. McPherson</i> ...	Mr. E. Gurney.

<i>Captain Woodford</i> ...	Mr. E. W. Thomas.
<i>Adjutant - General Marston</i> ...	Mr. F. Dowse.
<i>Captain Benton</i> ...	Mr. R. Shaw.
<i>Colonel Harrison</i> ...	Mr. Williams.
<i>Lieutenant Massen</i> ...	Mr. W. S. Parkes.
<i>Corporal Springer</i> ...	Mr. Watson.
<i>Orderly Hinton</i> ...	Mr. F. Collings.
<i>Euphemia McCreery</i> ...	Mrs. Cannings.
<i>Susan McCreery</i> ...	Miss Annie Hughes.
<i>Rachel McCreery</i> ...	Miss Alma Murray.

**20th. Comedy.** First Performed in London.**THE RED LAMP.**

A New and Original Drama in Four Acts.

<i>Paul Demetrius</i> ...	Mr. H. Beerbohm Tree.
<i>General Morakoff</i> ...	Mr. C. H. Brookfield.
<i>Allan Villiers</i> ...	Mr. Charles Sugden.
<i>Prince Alexis Valerian</i> ...	Mr. Laurence Cautley.
<i>Ivan Zazulic</i> ...	Mr. Robert Pateman.
<i>Kertch</i> ...	Mr. Charles Dods-worth.
<i>Count Bohrenheim</i> ...	Mr. Sant Matthews.
<i>Turgan</i> ...	Mr. Thornbury.
<i>Rheinveck</i> ...	Mr. J. Nutcombe Gould.
<i>Tolstoi</i> ...	Mr. Frederick Harrison.
<i>Officer of Police</i> ...	Mr. Stratton Rodney.
<i>Servant</i> ...	Mr. Shirley.
<i>Princess Claudia Morakoff</i> ...	Lady Monckton.
<i>Olga Morakoff</i> ...	Miss Marion Terry.
<i>Felise</i> ...	Miss Rosina Filippi.
<i>Madame Dannenberg</i> ...	Mrs. Conyers D'Arcy.
<i>Countess Voelcker</i> ...	Miss Mabel Millet.

**22nd. Prince of Wales's.** First Performance.**CHRISTINA.**

A New and Original Romantic Play, in Four Acts, by PERCY LYNWOOD and MARK AMBIENT.

<i>Prince Koroskoff</i> ...	Mr. Julian Cross.
<i>Count Freund</i> ...	Mr. Hermann Vezin.
<i>Algernon Beltravers</i> ...	Mr. Frank Archer.
<i>Captain Lord Julian Gordon</i> ...	Mr. J. G. Grahame.
<i>Mr. O'Sullivan</i> ...	Mr. Brandon Thomas.
<i>George</i> ...	Mr. George Barrett.
<i>Arnold</i> ...	Mr. Martin Harvey.
<i>Misselbrooke</i> ...	Mr. Charles Dods-worth.
<i>Waiter</i> ...	Mr. William Lugg.
<i>Pearce</i> ...	Master Edwin Victor.
<i>The Princess Christina</i> ...	Miss Alma Murray.
<i>Madame Morozoff</i> ...	Miss Carlotta Addison.
<i>Cherubine</i> ...	Miss Lottie Venn.
<i>Hortense</i> ...	Miss Norreys.

## 23rd. Lyceum. Revival.

## THE BELLS.

LEOPOLD LEWIS's adaptation of ERCKMANN-CHATRIAN's "The Polish Jew."

<i>Mathias</i> ... ..	Mr. Henry Irving.
<i>Walter</i> ... ..	Mr. J. Carter.
<i>Hans</i> ... ..	Mr. Johnson.
<i>Christian</i> ... ..	Mr. G. Alexander.
<i>Doctor Zimmer</i> ...	Mr. Haviland.
<i>Notary</i> ... ..	Mr. Harbury.
<i>President of the Court</i> ... ..	Mr. F. Tyars.
<i>Clerk of the Court</i> ...	Mr. Gurney.
<i>Mesmerist</i> ... ..	Mr. Archer.
<i>Catherine</i> ... ..	Mrs. Pauncefort.
<i>Sozel</i> ... ..	Miss Helen Matthews.
<i>Annette</i> ... ..	Miss Winifred Emery.

## JINGLE.

<i>Mr. Alfred Jingle</i> ...	Mr. Henry Irving.
<i>Mr. Pickwick</i> ... ..	Mr. Howe.
<i>Mr. Nathaniel Winkle</i> ... ..	Mr. Norman Forbes.
<i>Mr. Augustus Snodgrass</i> ... ..	Mr. Haviland.
<i>Mr. Wardle</i> ... ..	Mr. Johnson.
<i>Mr. Tuppman</i> ... ..	Mr. Harbury.
<i>Mr. Nupkins</i> ... ..	Mr. Wenman.
<i>Mr. Perker</i> ... ..	Mr. Carter.
<i>Sam Waller</i> ... ..	Mr. Stephen Caffrey.
<i>Job Trotter</i> ... ..	Mr. Archer.
<i>Fat Boy</i> ... ..	Mr. Harvey.
<i>Waiter</i> ... ..	Mr. Lawson.
<i>First Waiter</i> ... ..	Mr. Marion.
<i>Second Waiter</i> ... ..	Mr. Taylor.
<i>Calman</i> ... ..	Mr. Clifford.
<i>Bailiff</i> ... ..	Mr. Calvert.
<i>Miss Rachel</i> ... ..	Mrs. Pauncefort.
<i>Miss Emily</i> ... ..	Miss Helen Matthews.
<i>Miss Arabella</i> ... ..	Miss F. Harwood.
<i>Chambermaid</i> ... ..	Miss Mills.
<i>Mary</i> ... ..	Miss Desmond.

## 26th. Princess's. First Performance.

## THE WITCH.

A Drama, in Five Acts, adapted from the German by C. MARSHAM RAE.

<i>Rupert</i> ... ..	Mr. Edmund Gurney.
<i>Imeon</i> ... ..	Mr. John Beauchamp.
<i>Xaver</i> ... ..	Mr. F. Grove.
<i>Folko</i> ... ..	Mr. C. M. York.
<i>Father Mathias</i> ... ..	Mr. F. Dowse.
<i>Eilhart</i> ... ..	Mr. E. W. Thomas.
<i>Wolftram</i> ... ..	Mr. C. Thornton.
<i>Friedrich</i> ... ..	Mr. W. S. Parkes.
<i>Hans</i> ... ..	Master Calhaem.
<i>The Lady Alma</i> ... ..	Mrs. C. Marsham Rae.
<i>Gela</i> ... ..	Miss Beckett.
<i>Thecla</i> ... ..	Miss Gertrude Warden.
<i>Olga</i> ... ..	Miss Lyndhurst.

<i>Adda</i> ... ..	Miss Florence Leslie.
<i>Elsa</i> ... ..	Miss Jenny Lee.
<i>The Lady Thalea</i> ...	Miss Sophie Eyre.

## MAY.

6th. Criterion. Matinée. First Performance in London.

## TEA.

An Original Farical Comedy in Three Acts, by MAURICE NOEL. (Originally produced at Torquay in January.)

<i>Sir James Pomposour</i> ...	Mr. Felix Morris.
<i>Harry Holmwood</i> ...	Mr. W. E. Gregory.
<i>Captain Lonsdale</i> ..	Mr. Nutcombe Gould.
<i>Doctor Locke</i> ... ..	Mr. S. Caffrey.
<i>Doctor Kee</i> ... ..	Mr. E. M. Robson.
<i>Magnum</i> ... ..	Mr. S. Wilkinson.
<i>Babbage</i> ... ..	Mr. Fred Irving.
<i>Simmons</i> ... ..	Mr. H. Deane.
<i>Thomas</i> ... ..	Mr. T. Howard.
<i>Mrs. Bulpin</i> ... ..	Miss Ffolliott Paget.
<i>Mary Bulpin</i> ... ..	Miss Evelyn Forrest.
<i>Julia Pomposour</i> ...	Miss Mabel Millett.

## 11th. Princess's. First Performance.

## VITTORIA CONTARINI.

A Romantic Play, in a Prologue and Four Acts, written by A. W. DUBOURG.

<i>Baron Falkenburg</i> ...	Mr. A. M. Denison.
<i>Maximilian Von Stettenheim</i> ...	Mr. Glen Wynn.
<i>Count Grimani</i> ... ..	Mr. Brandon Thomas.
<i>Count Contarini</i> ...	Mr. W. Farren, jun.
<i>Marco Contarini</i> ...	Mr. Fuller Mellish.
<i>Count Salvetti</i> ... ..	Mr. Stratton Rodney.
<i>Pietro</i> ... ..	Mr. Charles Dods-worth.
<i>Major Stoltz</i> ... ..	Mr. F. Jerrard.
<i>Captain Muller</i> ... ..	Mr. S. Jerram.
<i>Lieutenant Platen</i> ...	Mr. C. Denton.
<i>Police Agent</i> ... ..	Mr. W. Brunker.
<i>Jailer</i> ... ..	Mr. E. Lester.
<i>Stella</i> ... ..	Miss Adela Measor.
<i>Marietta</i> ... ..	Miss L. Tinsley.
<i>Vittoria Contarini</i> ...	Miss Laura Villiers.

## 14th. Prince of Wales's. First Performance.

## JUBILATION.

A "New Musical Mixture" in One Act, by "RICHARD HENRY," Music by IVAN CARYLL and J. H. LESLIE.

<i>Old Jones</i> ... ..	Mr. Arthur Williams.
<i>Young Jones</i> ... ..	Mr. E. Griffin.
<i>Herkomais Miller</i> ..	Mr. J. Le Hay.
<i>Stragg</i> ... ..	Mr. F. C. Emney.
<i>Genevra Jones</i> ... ..	Miss Birdie Irving.
<i>Araminta</i> ... ..	Miss T. Roma.
<i>Julia Ellen</i> ... ..	Miss Harriet Coveney.

## 16th. Lyceum. Revival.

**THE MERCHANT OF VENICE.**

<i>Skylock</i> ...	Mr. Henry Irving.
<i>Duke of Venice</i> ...	Mr. Howe.
<i>Prince of Morocco</i> ...	Mr. Tyars.
<i>Antonio</i> ...	Mr. Wenman.
<i>Bassanio</i> ...	Mr. G. Alexander.
<i>Salanio</i> ...	Mr. Haviland.
<i>Salarino</i> ...	Mr. Harbury.
<i>Gratiano</i> ...	Mr. Glenney.
<i>Lorenzo</i> ...	Mr. Martin Harvey.
<i>Tubal</i> ...	Mr. Archer.
<i>Launcelot Gobbo</i> ...	Mr. S. Johnson.
<i>Old Gobbo</i> ...	Mr. Carter.
<i>Gaoler</i> ...	Mr. Helmsley.
<i>Leonardo</i> ...	Mr. Marion.
<i>Balthazar</i> ...	Mr. Baker.
<i>Stephano</i> ...	Mr. Clifford.
<i>Clerk of the Court</i>	Mr. Calvert.
<i>Nerissa</i> ...	Miss Matthews.
<i>Jessica</i> ...	Miss Winifred Emery.
<i>Portia</i> ...	Miss Ellen Terry.

## 16th. Opera Comique. First Performed in London.

**AS IN A LOOKING-GLASS.**

An entirely Original Play, in Four Acts, by F. C. GROVE, founded on the novel of the same name by F. C. PHILIPS.

<i>Captain Jack For-</i> <i>linbras</i> ...	Mr. Herbert Standing.
<i>Mr. Algernon Bal-</i> <i>four</i> ...	Mr. Bucklaw.
<i>Sir Thomas Gage</i> ...	Mr. A. M. Denison.
<i>Captain Fairfield</i> ...	Mr. A. Marcel.
<i>Lord Stumberton</i> ...	Mr. Compton Courtis.
<i>M. Beaussant</i> ...	Mr. H. Deane.
<i>Charles</i> ...	Mr. H. W. Brame.
<i>Count Paul Dro-</i> <i>miroff</i> ...	M. Marius.
<i>Lady Damer</i> ...	Miss Maude William-
	son.
<i>Miss Vyse</i> ...	Miss Eva Sothern.
<i>Lady Gage</i> ...	Miss Ashford.
<i>Felicie</i> ...	Miss Marie Wynter.
<i>Lena Despard</i> ...	Mrs. Bernard-Beere.

## 27th. Vaudeville. First Performance.

**THE SKELETON.**

A New Comedy in Three Acts, adapted from the German by AUSTIN STANNUS and YORKE STEPHENS.

<i>Willoughby Wil-</i> <i>kinson</i> ...	Mr. Yorke Stephens.
<i>Peter Wilkinson</i> ...	Mr. Richard Purdon.
<i>Charles Vassar</i> ...	Mr. Lewis Waller.
<i>Tom Prideau</i> ...	Mr. Hamilton Astley.
<i>Jacques Legros</i> ...	M. Marius.
<i>John</i> ...	Mr. Sidney Brough.
<i>Waiter</i> ...	Mr. Martin Morris.
<i>Ada Durnford</i> ...	Miss Florence West.
<i>Louisa</i> ...	Miss Frances White.
<i>Mrs. Woodruff</i> ...	Mrs. Charles Poole.
<i>Mrs. Smale</i> ...	Mrs. Conyers D'Arcy.

<i>Susan</i> ...	Miss Harding.
<i>Rose Ducombie</i> ...	Miss Helen Leyton.

## 27th. Vaudeville. First Performance.

**AFTER.**

A New and Original Play in One Act, written by SCOTT BATTAMS.

<i>Lord Calvert</i> ...	Mr. Bassett Roe.
<i>Rex Maynard</i> ...	Mr. Cecil York.
<i>Gladys Maynard</i> ...	Mrs. C. L. Carson.
<i>Lisette</i> ...	Miss Blanche Ripley.
<i>Madge Oliphant</i> ...	Miss Sophie Eyre.

## 28th. Lyceum. Revival.

**LOUIS XI.**

CASIMIR DELAVIGNE's Play, as arranged and adapted by DION BOUCICAULT.

<i>Louis XI.</i> ...	Mr. Henry Irving.
<i>The Dauphin</i> ...	Mr. Harvey.
<i>Duke de Nemours</i> ...	Mr. Alexander.
<i>Philip de Commines</i>	Mr. Harbury.
<i>Jacques Coitier</i> ...	Mr. Wenman.
<i>Tristan l'Ermite</i> ...	Mr. Tyars.
<i>Oliver-le-Dain</i> ...	Mr. Archer.
<i>François de Paule</i> ...	Mr. Mead.
<i>Cardinal D'Alby</i> ...	Mr. Helmsley.
<i>Count de Dreux</i> ...	Mr. Haviland.
<i>Montjoie</i> ...	Mr. Calvert.
<i>Monseigneur de</i> <i>Lude</i> ...	Mr. Lawson.
<i>The Count de Du-</i> <i>nois</i> ...	Mr. Marion.
<i>Marcel</i> ...	Mr. Johnson.
<i>Richard</i> ...	Mr. Baker.
<i>Didier</i> ...	Mr. Lambourne.
<i>Officer of the Royal</i> <i>Guard</i> ...	Mr. Harwood.
<i>Toison d'Or</i> ...	Mr. Gurney.
<i>King's Attendant</i> ...	Mr. Clifford.
<i>Marie</i> ...	Miss Winifred Emery.
<i>Jeanne</i> ...	Miss Barnett.
<i>Martha</i> ...	Mrs. Chippendale.

**JUNE.**

## 1st. Lyceum. Revival.

**WERNER; or, THE INHERITANCE.**

LORD BYRON's Tragedy in Four Acts.

<i>Werner</i> ...	Mr. Henry Irving.
<i>Ulric</i> ...	Mr. Alexander.
<i>Baron Stralen-</i> <i>heim</i> ...	Mr. Glenney.
<i>Gabor</i> ...	Mr. Wenman.
<i>Idenstein</i> ...	Mr. Howe.
<i>Frits</i> ...	Mr. Carter.
<i>Rodolph</i> ...	Mr. Haviland.
<i>Henrick</i> ...	Mr. Archer.
<i>Eric</i> ...	Mr. Calvert.
<i>Arnheim</i> ...	Mr. Clifford.
<i>Ludwig</i> ...	Mr. Harvey.
<i>Josephine</i> ...	Miss Ellen Terry.
<i>Ida Stralenheim</i> ...	Miss Winifred Emery.

**7th. Lyceum. First Performance.****THE AMBER HEART.**

An original "Poetical Fancy" in Three Acts, by ALFRED C. CALMOUR.

<i>Silvio</i> ... ..	Mr. H. Beerbohm Tree.
<i>Geoffrey</i> ... ..	Mr. Frank Tyars.
<i>Ranulf</i> ... ..	Mr. A. Beaumont.
<i>Sir Simon Gam-</i> <i>ber</i> ... ..	Mr. H. Kemble.
<i>Coranto</i> ... ..	Mr. E. S. Willard.
<i>Mirabelle</i> ... ..	Miss Cissy Grahame.
<i>Cesta</i> ... ..	Miss Helen Forsyth.
<i>Katrona</i> ... ..	Miss Giffard.
<i>Ellaline</i> ... ..	Miss Ellen Terry.

**14th. Olympic. First Performance.****THE GOLDEN BAND.**

An entirely New and Original Drama, in Four Acts, written by HENRY HERMAN and FREEMAN WILLS.

<i>Sir Geoffrey</i> <i>Wallcott, Bart.</i> ... ..	Mr. George Canninge.
<i>Sir James Mar-</i> <i>chant</i> ... ..	Mr. Alfred Davis.
<i>Captain Frank</i> <i>Weatherley</i> ... ..	Mr. J. G. Grahame.
<i>Hugh Weather-</i> <i>ley</i> ... ..	Mr. F. G. Darbishire.
<i>Captain Whar-</i> <i>ton</i> ... ..	Mr. Philip Cunningham.
<i>Pengelly</i> ... ..	Mr. George Barrett.
<i>Samuel Orchard</i> <i>William Orch-</i> <i>ard</i> ... ..	Mr. J. P. Burnett.
<i>Barnaby</i> ... ..	Mr. Brandon Thomas.
<i>Grainger</i> ... ..	Miss Eugenie Edwards.
<i>Morris</i> ... ..	Mr. F. Motley Wood.
<i>Schlagemann</i> ... ..	Mr. George Canninge.
<i>Russell</i> ... ..	Mr. Frank Wright.
<i>Sanderson</i> ... ..	Mr. W. E. Blatchley.
<i>Georgina Wal-</i> <i>cott</i> ... ..	Mr. A. G. Leigh.
<i>Ellen Grandison</i> ... ..	Miss Agnes Hewitt.
<i>Percy</i> ... ..	Miss Maud Milton.
<i>Mrs. Schlage-</i> <i>mann</i> ... ..	Master T. Tucker.
<i>Ann Tibbitts</i> ... ..	Miss Kate Kearney.
	Miss Lillie Richards.

**27th. Gaiety. First Performance.****CIVIL WAR.**

A Drama in Four Acts, by Mr. HERMAN MERIVALE, from M. Delpit's "Mdle. de Bressier."

<i>Pierre Rosny</i> ... ..	Mr. James Fernandez.
<i>Jacques Rosny</i> ... ..	Mr. Kyrle Bellew.
<i>Henry de Gues-</i> <i>saint</i> ... ..	Mr. Lewis Waller.
<i>Lieut. Etienne</i> <i>de Bressier</i> ... ..	Mr. Sydney Brough.
<i>Capt. Maubert</i> ... ..	Mr. Arthur Dacre.
<i>Marius</i> ... ..	Mr. George Stone.
<i>Dr. Grandier</i> .. ..	Mr. John McLean.

<i>Jean</i> ... ..	Mr. Stephen Caffrey.
<i>Georget</i> ... ..	Mr. J. H. Shine.
<i>Madame Rosny</i> ... ..	Miss Amy Roselle
<i>Aurelie</i> ... ..	Miss Julia Gwynne.
<i>Nelly</i> ... ..	Miss Fanny Brough.
<i>Faustine de</i> <i>Bressier</i> ... ..	Mrs. James Brown-Potter

**29th. Lyceum. Revival.****OLIVIA.**

A Play, in Four Acts, by W. G. WILLS, founded on an episode in "The Vicar of Wakefield."

<i>Dr. Primrose</i> ... ..	Mr. Irving.
<i>Moses</i> ... ..	Mr. Norman Forbes.
<i>Squire Thornhill</i> ... ..	Mr. Alexander.
<i>Mr. Burchell</i> ... ..	Mr. Wenman.
<i>Leigh</i> ... ..	Mr. Tyars.
<i>Farmer Flam-</i> <i>borough</i> ... ..	Mr. H. Howe.
<i>Polly Flamborough</i> ... ..	Miss F. Harwood.
<i>Phabe</i> ... ..	Miss Mills.
<i>Gipsy Woman</i> ... ..	Miss Barnett.
<i>Mrs. Primrose</i> ... ..	Mrs. Pauncefort.
<i>Dick</i> ... ..	Miss M. Holland.
<i>Bill</i> ... ..	Miss D. Harwood.
<i>Sophia</i> ... ..	Miss Winifred Emery.
<i>Olivia</i> ... ..	Miss Ellen Terry.

**JULY.****9th. Globe. First Performance.****THE DOCTOR.**

A New Farcical Comedy, in three Acts, adapted by F. C. BURNAND.

<i>Alfred Blossom</i> ... ..	Mr. W. S. Penley.
<i>Count Bartolomeo</i> <i>di Remo</i> ... ..	Mr. H. Kemble.
<i>Professor Kenrick</i> ... ..	Mr. Stewart Dawson.
<i>Bertie Cameron</i> ... ..	Mr. A. G. Andrews.
<i>Bigge</i> ... ..	Mr. W. J. Hill.
<i>Chevalier O'Leary</i> ... ..	Mr. Norman Bent.
<i>Timothy</i> ... ..	Mr. W. Wyes.
<i>James</i> ... ..	Mr. Milton.
<i>Sir Cropper This-</i> <i>ledon</i> ... ..	Mr. Graham Wentworth.
<i>Patients</i> ... ..	{ Misses Goetz and Duncan.
	{ Messrs. Somers, Mac-
	kenzie, &c.
<i>Angelina Blossom,</i> <i>M.D.</i> ... ..	Miss Fanny Enson.
<i>Signora Leari</i> ... ..	Miss Rose Dearing.
<i>Carlotta</i> ... ..	Miss M. A. Victor.
<i>Lady Cropper</i> <i>Thisledon</i> ... ..	Miss Grace Arnold.
<i>Edith Kenrick</i> ... ..	Miss Blanche Horlock.
<i>Maggie</i> ... ..	Miss Vane Featherstone
<i>Elizabeth Jane</i> ... ..	Miss Cissy Grahame.
<i>Nurse</i> ... ..	Miss Florence Nelson.

# 12th. Vaudeville. First Performance.

## DEVIL CARESFOOT.

A New Play, in Four Acts, adapted from Rider Haggard's novel, "Dawn," by C. HADDON CHAMBERS and J. STANLEY LITTLE.

*Philip Caresfoot* ... Mr. Royce Carleton.  
*George Caresfoot* ... Mr. Charles Charrington.

*Arthur Beaumont* ... Mr. Fuller Mellish.  
*Sir John Bellamy* ... Mr. Chas. Dodsworth.  
*Lord Minster* ... Mr. Eric Lewis.  
*Rev. M. Fraser* ... Mr. J. Hamilton Knight  
*Beckett* ... Mr. Robb Harwood.  
*Angela Caresfoot* ... Miss Janet Achurch.  
*Lady Bellamy* ... Miss Carlotta Addison.  
*Mrs. Carr* ... Miss Fanny Brough.  
*Piggott* ... Mrs. John Carter.

# 14th. Princess's. First Performance.

## THE SHADOWS OF A GREAT CITY.

A New and Original Drama, in Five Acts, by JOSEPH JEFFERSON and L. R. SHERWELL.

*Tom Cooper* ... Mr. J. H. Barnes.  
*Jim Farren* ... Mr. Harry Nicholls.  
*Abe Nathan* ... Mr. Harry Parker.  
*George Benson* ... Mr. W. L. Abingdon.  
*Arkwright* ... Mr. Bassett Roe.  
*Hammond* ... Mr. Donald Robertson.  
*Joe Downey* ... Mr. Philip Darwin.  
*Crouch* ... Mr. Frank Wright.  
*Abel* ... Mr. James Rees.  
*Biggs* ... Mr. T. C. Dwyer.  
*Dick* ... Master J. Dewar.  
*Annie Standish* ... Miss Lizzie Fletcher.  
*Helen Standish* ... Miss Mary Rorke.  
*Biddy Roonan* ... Miss Catherine Lewis.  
*Mrs. Higgins* ... Miss Alice Chandos.  
*Little Nellie* ... Little Jennie Humm.

# 28th. Adelphi. First Performance.

## THE BELLS OF HASLEMERE.

A New and Original Drama, in Four Acts, by HENRY PETTITT and SYDNEY GRUNDY.

*Frank Beresford* ... Mr. William Terriss.  
*John Silkstone* ... Mr. J. D. Beveridge.  
*Captain Vere* ... Mr. Chas. Cartwright.  
*Matthew Brookfield* ... Mr. Sidney Hayes.  
*Joseph Thorndyke* ... Mr. John Beauchamp.  
*Reuben Armstrong* ... Mr. E. W. Garden.  
*Benjamin Tremble* ... Mr. T. Stevens.  
*John Quick* ... Mr. H. Cooper.  
*Evelyn Brookfield* ... Miss Millward.  
*Mary Northcote* ... Miss Annie Irish.  
*Dorothy Tremble* ... Miss Clara Jecks.  
*Americans.*  
*Captain Salem* ... Mr. J. H. Darnley.  
*Patrick Desmond* ... Mr. R. Courtneidge.

*Seth Thomas* ... Mr. Howard Russell.  
*Abe Jeffs* ... Mr. M. Barnes.  
*Toby* ... Mr. E. Dagnall.  
*Norah Desmond* ... Miss Helen Forsyth.

## AUGUST.

# 1st. Grand. First Performance.

## THE WORLD AGAINST HER.

A New Drama, in Five Acts, by FRANK HARVEY.

*Gilbert Blair* ... Mr. J. Carter Edwards.  
*James Carlton* ... Mr. Frank Harvey.  
*Robert Danvers* ... Mr. John Bowman.  
*Simon Clegg* ... Mr. Edmondstone Shirra.  
*Harold Vernon* ... Mr. C. Meynell.  
*Bob Millett* ... Mr. T. W. Benson.  
*Ned* ... Miss Marie Benson.  
*Dick Markland* ... Mr. Arthur.  
*Heslop* ... Mr. H. Andrews.  
*Thwaites* ... Mr. A. Lingham.  
*Servant* ... Mr. Rutland.  
*Madge Carlton* ... Miss Lizzie Baldwin  
(Mrs. Frank Harvey).  
*Jenny Clegg* ... Miss Eyre Robson.  
*Lucy Danvers* ... Miss Ida Courtney.  
*Sally Millett* ... Miss Marie Anderson.  
*Liz* ... Miss N. Lingham.  
*Annie* ... Miss B. Smith.  
*Toby* ... The Dog, "Rado."

# 13th. Gaiety. First Performance.

## LOYAL LOVE.

A Romantic Play, in Four Acts, by ROSS NEIL.

*The King* ... Mr. George Warde.  
*Pedro* ... Mr. Kyrle Bellew.  
*Gonzales* ... Mr. E. S. Willard.  
*Count di Luna* ... Mr. Cecil M. York.  
*Sebastian* ... Mr. Edwin Cleary.  
*Antonio* ... Mr. Mark Kinghorne.  
*Luis* ... Mr. Willie Phillips.  
*Donna Leonora* ... Miss Mabel Ellison.  
*Inez* ... Mrs. James Brown-Potter.

# 29th. Opera Comique. First Performance.

## A SECRET FOE.

A New Play, in Four Acts, by JOHN A. STEVENS.

*Count Fédor Petrovich* ... Mr. R. S. Boleyn.  
*Bogdanow* ... Mr. H. Fenwick.  
*Prince Paul* ... Mr. C. W. Somerset.  
*Targeneff* ... Mr. Louis Sealy.  
*Vladimir* ... Mr. Glen Wynn.  
*Ruric* ... Mr. H. Nelson.  
*Paola* ... Mr. Julian Cross.  
*Dr. Ramuzian* ... Mr. A. Alexander.  
*Olga* ... Miss Dorothy Dene.

<i>Irma</i> ... ..	Miss Emily Lytton.
<i>Therese</i> ... ..	Miss May Audley.
<i>Nadia</i> ... ..	Miss Irene Dudley.
<i>Madame Markoff</i>	Miss Carlotta Leclercq.
<i>Count Ivan Demidoff</i> ... ..	Mr. John A. Stevens.

### 29th. Olympic. First Performance. THE POINTSMAN.

New and Original Drama, in a Prologue and Three Acts, by R. C. CARTON and CECIL RALEIGH, Authors of "The Great Pink Pearl."

<i>Richard Dugdale</i>	Mr. F. S. Willard.
<i>Tom Lidstone</i> ...	Mr. J. G. Grahame.
<i>Fred Fordyce</i> ...	Mr. Bernard Gould.
<i>Charles Franklin</i>	Mr. F. G. Darbyshire.
<i>Samuel Bastick</i> ...	Mr. J. P. Burnett.
<i>Matt Collins</i> ...	Mr. F. Motley Wood.
"Black" George	Mr. Frank Wright.
<i>Mr. Hamway</i> ...	Mr. H. Gordon.
<i>Doctor Raelburn</i>	Mr. W. E. Blatchley.
<i>Clerk</i> ... ..	Mr. Gresham.
<i>Long Johnson</i> ...	Mr. Philip Cuningham.
<i>Sailor</i> ... ..	Mr. S. Pennett.
<i>Railway Guard</i>	Mr. C. Martin.
<i>Porter</i> ... ..	Mr. A. Leigh.
<i>Cabman</i> ... ..	Mr. Ives.
<i>Sergeant</i> ... ..	Mr. W. Mirfield.
<i>Ginger</i> ... ..	Mr. E. Waller.
<i>Polboy</i> ... ..	Master G. Gamble.
<i>Job Foster</i> ... ..	Mr. E. Norbury.
<i>Detective</i> ... ..	Mr. H. Harvey.
<i>Ephraim Hather-</i>	
<i>nut</i> ... ..	Mr. Stephen Caffrey.
<i>Lizzie</i> ... ..	Miss Maud Milton.
<i>Esther</i> ... ..	Miss Agnes Hewitt.
<i>Geraldine Fordyce</i>	Miss Helen Ferrers.

### SEPTEMBER.

### 3rd. Drury Lane. First Performance. PLEASURE.

A Grand Spectacular Comedy Drama, in Six Acts and Three Tableaux, written by PAUL MERITT and AUGUSTUS HARRIS.

<i>Jack Lovel</i> ... ..	Mr. Edward Gardiner.
<i>Dick Doddipods</i> ...	Mr. Harry Nicholls.
<i>Prince Valvasia</i> ...	Mr. Percy Lyndal.
<i>Arthur Blessington</i>	Mr. Basil West.
<i>Tommy Stuart</i> ...	Mr. Walter Uridge.
<i>Willie Barton</i> ...	Mr. Frank Harrison.
<i>Sir Sammel Sloper</i>	Mr. Napier Barry.
<i>Major Randolph</i>	
<i>Lovel</i> ... ..	Mr. Edward Sass.
<i>Alderman Doddipods</i>	Mr. Lionel Rignold.
<i>Francis Fairweatherley</i>	Mr. Victor Stevens.
<i>Dion Cassidy</i> ...	Mr. James O'Brien.
<i>Muxworthy</i> ... ..	Mr. Arthur St. George.

<i>Nickerson</i> ... ..	Mr. Edgar Hayes.
<i>Detective Sergeant</i>	
<i>Judkins</i> ... ..	Mr. W. Barnett.
<i>Tom Carey</i> ... ..	Mr. George Melville.
<i>Commissionaire of</i>	
<i>Police</i> ... ..	Mr. Charles Haverley.
<i>Jessie Newland</i> ...	Miss Alma Murray.
<i>Geraldine Vanderfeldt</i> ... ..	Miss Fanny Brough.
<i>Rose Bouchon</i> ...	Mdlle. Lily Miska.
<i>Phyllis Egerton</i> ...	Miss Jenny Dawson.
<i>Lurette Borghi</i> ...	Miss Millicent Mildmay.

### 6th. Comedy. First Performance.

#### THE BARRISTER.

A New and Original Farical Comedy in Three Acts, written by GEORGE MANVILLE FENN and J. H. DARNLEY.

<i>Mr. Arthur Maxwell</i>	Mr. J. H. Darnley.
<i>Captain Arthur</i>	
<i>Walker</i> ... ..	Mr. Walter Everard.
<i>Major Drayton</i> ...	Mr. Fred Mervin.
<i>Jack Roddrick</i> ...	Mr. Meyrick Milton.
<i>Mr. Jenkins</i> ... ..	Mr. W. Cheesman.
<i>Crisp</i> ... ..	Mr. Fred Burton.
<i>Waiter</i> ... ..	Mr. Prince Miller.
<i>Tom Price</i> ... ..	Mr. Stephen Caffrey.
<i>Mrs. Maxwell</i> ...	Miss Helen Leyton.
<i>Miss Helen Fayre</i> .	Miss Maggie Hunt.
<i>Kitty Drayton</i> ...	Miss Agnes Verity.
<i>Miss Foster</i> ... ..	Miss Susie Vaughan.
<i>Jane</i> ... ..	Miss Maud Merrill.

### 10th. Lyceum. Revival.

#### THE WINTER'S TALE.

SHAKESPEARE'S Play.

<i>Leontes</i> ... ..	Mr. Forbes-Robertson.
<i>Mamillius</i> ... ..	Miss Mabel Hoare.
<i>Camillo</i> ... ..	Mr. J. Maclean.
<i>Antigonus</i> ... ..	Mr. George Warde.
<i>Cleomenes</i> ... ..	Mr. Arthur Lewis.
<i>Dion</i> ... ..	Mr. F. Raphael.
<i>A Councillor</i> ...	Mr. Sutch.
<i>Court Officer</i> ...	Mr. H. Pagden.
<i>Court Herald</i> ...	Mr. Lennox.
<i>Officer of Guard</i> ...	Mr. Galliford.
<i>A Jailer</i> ... ..	Mr. Davies.
<i>Hermione</i> }	
<i>Perdita</i> }	Miss Mary Anderson.
<i>Paulina</i> ... ..	Miss Sophie Eyre.
<i>Emilia</i> ... ..	Miss Helena Dacre.
<i>1st Lady</i> ... ..	Miss Desmond.
<i>2nd Lady</i> ... ..	Miss Russell.
<i>Polixenes</i> ... ..	Mr. F. H. Macklin.
<i>Florizel</i> ... ..	Mr. Fuller Mellish.
<i>Old Shepherd</i> ...	Mr. W. H. Stephens.
<i>Clown</i> ... ..	Mr. J. Anderson.
<i>Autolycus</i> ... ..	Mr. Charles Collette.
<i>Archidamus</i> ... ..	Mr. Glen Winn.
<i>Mopsa</i> ... ..	Miss Zeffie Tilbury.
<i>Dorcas</i> ... ..	Miss Ayrton.



**12th. Novelty. First Performance.**  
**THE BLUE BELLS OF SCOTLAND.**

A New and Original Comedy-Drama in Five Acts, by ROBERT BUCHANAN.

<i>Graham Macdonald</i> ...	Mr. Henry Neville.
<i>The Earl of Sedley</i> ...	Mr. William Lang.
<i>Hon. Sam Gordon</i> ...	Mr. Scott Buist.
<i>Lord Arranmore</i> ...	Mr. Arthur Elwood.
<i>Koll Nicholson</i> ...	Mr. Hilton.
<i>Angus-of-the-Dogs</i> ...	Mr. S. Calhaem.
<i>Peter Dalston</i> ...	Mr. G. Canninge.
<i>Neil Mackinnon</i> ...	Mr. F. Green.
<i>Rev. Mr. Freeland</i> ...	Mr. R. Johnson.
<i>Sergeant Milligan</i> ...	Mr. Eardley Turner.
<i>Corporal</i> ...	Mr. Smith.
<i>Farrington</i> ...	Mr. Vivian.
<i>Corporal of Marines</i> ...	Mr. F. Green.
<i>Sanderson</i> ...	Mr. White.
<i>Wylie</i> ...	Mr. Victor.
<i>Policeman</i> ...	Mr. Black.
<i>Lady Ethel Gordon</i> ...	Miss Harriett Jay.
<i>Jessie Macfarlan</i> ...	Miss Marie Stuart.
<i>Burlington</i> ...	Miss Wingfield.
<i>Mina Macdonald</i> ...	Miss Fortescue.

**12th. Toole's. First Performance.**  
**WOMAN'S WRONGS.**

An Original Comedietta, by A. M. HEATHCOTE.

<i>Mrs. Margaret Woodleaf</i> ...	Miss Cudmore.
<i>Mrs. Percy</i> ...	Miss Roche.
<i>Harold Woodleaf</i> ...	Mr. F. Kerr.

**15th. Haymarket. First Performance.**  
**THE BALLAD MONGER.**

A New Romantic Play, adapted from THEODORE DE BANVILLE'S "Gringoire," by WALTER BESANT and WALTER POLLOCK.

<i>Louis XI.</i> ...	Mr. C. H. Brookfield.
<i>Gringoire</i> ...	Mr. H. Beerbohm Tree.
<i>Olivier</i> ...	Mr. Charles Allen.
<i>Simon</i> ...	Mr. Stuart Dawson.
<i>Loyse</i> ...	Miss Marion Terry.
<i>Nicole</i> ...	Miss Esther Hayland.

**21st. Strand. First Performance in London.**

**THE SULTAN OF MOCHA.**

A Comic Opera, newly written up to date by W. LESTOCQ.

<i>Shallah</i> ...	Mr. Ernest Birch.
<i>Peter</i> ...	Mr. H. Bracy.
<i>Captain Sneak</i> ...	Mr. Charles Danby.
<i>Admiral Flint</i> ...	Mr. C. H. Kenney.
<i>Lord Chamberlain</i> ...	Mr. C. Wrexford.
<i>Grand Vizier</i> ...	Mr. Leonard Calvert.
<i>Frank</i> ...	Mr. L. Batten.
<i>Blackwall Bill</i> ...	Mr. J. Harvey.
<i>Chief of Pirates</i> ...	Mr. Calder O'Byrne.

<i>Head Slave</i> ...	Mr. Edwards.
<i>Dolly</i> ...	Miss Violet Cameron.
<i>Lucy</i> ...	Miss Madeleine Shirley.
<i>Isidore</i> ...	Miss Florence Melville.
<i>Eureka</i> ...	Miss Florence Montgomery.
<i>Dick</i> ...	Miss Maud Huntley.
<i>Jack</i> ...	Miss Nellie Lisle.
<i>Harry</i> ...	Miss B. Matiste.
<i>Will</i> ...	Miss Gladys Carleton.
<i>Jenny</i> ...	Miss Beatrice Eaton.
<i>Polly</i> ...	Miss B. Gordon.
<i>Madge</i> ...	Miss F. England.
<i>Nan</i> ...	Miss D. Templeton.
<i>Haidee</i> ...	Miss F. Levey.

**OCTOBER.**

**6th. Novelty. First Performance.**  
**FASCINATION.**

A New and Improbable Comedy, in Three Acts, written by HARRIETT JAY and ROBERT BUCHANAN.

<i>Lord Islay</i> ...	Mr. Henry Neville.
<i>The Duke of Hurlingham</i> ...	Mr. Eardley Turner.
<i>Captain Vane</i> ...	Mr. A. Ferrand.
<i>Mr. Isaacson</i> ...	Mr. Frank Green.
<i>Fotheringay</i> ...	Mr. F. Vivian.
<i>Servant</i> ...	Mr. H. Druce.
<i>Mirliton</i> ...	Mr. G. B. Phillips.
<i>Lord Jack Slash-ton</i> ...	Mr. W. Scott Buist.
<i>Comte de la Grange</i> ...	Mr. George Canninge.
<i>The Rev. Mr. Colley</i> ...	Mr. Edward Righton.
<i>Mrs. Delamere</i> ...	Miss Alice Yorke.
<i>Arabella Armhurst</i> ...	Miss Ada Barton.
<i>The Duchess of Hurlingham</i> ...	Miss Ethel Hope.
<i>Adele</i> ...	Miss Florence Gordon.
<i>Miss Dottie De-strange</i> ...	Miss G. Warrington.
<i>Miss Cora Wilmore</i> ...	Miss D. Kerr.
<i>Perkins</i> ...	Miss K. Cubitt.
<i>Mrs. Isaacson</i> ...	Miss E. Wingfield.
<i>Lady Madge Slashton</i> ...	Miss Harriett Jay.

**8th. Gaiety. First Performance.**  
**MISS ESMERALDA.**

A New and Original Melodramatic Burlesque, in Two Acts, written by A. C. TORR and HORACE MILLS.

<i>Clopin</i> ...	Mr. Leo Stormont.
<i>Claude Frolo</i> ...	Mr. E. J. Lonnen.
<i>Quasimodo</i> ...	Mr. Frank Thornton.
<i>Corporal Gringoire</i> ...	Mr. George Stone.
<i>Belvigne</i> ...	Mr. E. W. Colman.

<i>Captain Phœbus</i> ...	Miss Fannie Leslie.
<i>Ernest</i> ... ..	Miss Ada Blanche.
<i>Esmeralda</i> ... ..	Miss Marion Hood.
<i>Madame Gondelarieur</i> ... ..	Miss Emily Miller.
<i>Fleur-de-Lis</i> ... ..	Miss Letty Lind.
<i>Zillah</i> ... ..	Miss Addie Blanche.
<i>Female Warders</i> ...	{ Miss Maud Richardson and Miss Marie de Braham.

**17th. Surrey. First Performance.**  
**THE STRANGLERS OF PARIS.**

A New Sensational Drama, in Five Acts, adapted by Arthur Shirley, from the novel, "Les Etrangleurs de Paris," by Adolph Belot.

<i>Jagon</i> ... ..	Mr. Geo. Conquest.
<i>Simmonet</i> ... ..	Mr. T. F. Nye.
<i>Lorenz de Ribas</i> ...	Mr. G. York.
<i>Robert de Belfort</i> ...	Mr. C. Cruikshanks.
<i>Dodot</i> ... ..	Mr. Geo. Conquest.
<i>Alphonse de Concon</i> ...	jun.
<i>M. Delville</i> ... ..	Mr. R. Leslie.
<i>M. de Beaudin</i> ... ..	Mr. H. Belding.
<i>Papin Legros</i> ... ..	Mr. B. Shelton.
<i>Paul Blanchard</i> ... ..	Mr. C. Hague.
<i>Loulatot</i> ... ..	Mr. E. Vincent.
<i>Governor of Prison</i> ...	Mr. Stephens.
<i>Captain of "The Raven"</i> ... ..	Mr. Garville.
<i>An Old Convict</i> ... ..	Mr. Granville.
<i>Warder</i> ... ..	Mr. Ross.
<i>Prison Barber</i> ... ..	Mr. Dibble.
<i>Captain Guerin</i> ... ..	Mr. Brandon.
<i>Sophie Blanchard</i> ...	Mrs. Bennett.
<i>Cora</i> ... ..	Miss Le Warren.
<i>Marie Guerin</i> ... ..	Miss Cissy Farrell.

**17th. Terry's. Revival.**  
**THE CHURCHWARDEN.**

A Farical Comedy, translated from the German by Messrs. OGDEN and CASELL, adapted for the English Stage by Mr. EDWARD TERRY.

<i>Daniel Chuffy</i> ... ..	Mr. Edward Terry.
<i>Mr. Bearder, M.P.</i> ...	Mr. Lionel Brough.
<i>Nathaniel Gaddem</i> ...	Mr. F. C. Valentine.
<i>Frank Bilton</i> ... ..	Mr. J. W. Erskine.
<i>Alfred</i> ... ..	Mr. T. P. Haynes.
<i>Mrs. Amelia Chuffy</i> ...	Miss M. A. Victor.
<i>Kate</i> ... ..	Miss Clara Cowper.
<i>Amanda</i> ... ..	{ Miss Florence Courtney.
<i>Jane</i> ... ..	Miss A. Aubrey.

**22nd. Princess's. First Performance.**  
**THE STROLLER.**

An adaptation of François Coppée's "Le Passant," versified by OLIVE LOGAN.

<i>Zanetto</i> ... ..	Miss Grace Hawthorne.
<i>Sylvia</i> ... ..	Miss Mary Rorke.

**26th. The Avenue. First production in London.**

**THE OLD GUARD.**

A New Opéra Comique, in Three Acts, Music by R. PLANQUETTE, written and produced by H. B. FARNIE.

<i>Polydore Poupart</i> ...	Mr. Arthur Roberts.
<i>Monsieur De Volle-face</i> ... ..	{ Mr. Malcolm H. Grahame.
<i>Gaston de la Roche-Noire</i> ... ..	Mr. Joseph Tapley.
<i>Capitaine Marcel</i> ...	Mr. Alex. Marsh.
<i>Sergeant Caramel</i> ...	Mr. L. Roche
<i>Lieutenant Vigoreux</i> ...	Miss Clara Grahame.
<i>Marquis D'Artemare</i> ... ..	Mr. J. J. Dallas.
<i>Fraisette</i> ... ..	{ Miss Marion Edgumbe.
<i>Murielle</i> ... ..	{ Miss Fanny Wentworth.
<i>Patatout</i> ... ..	Miss Henriette Polak
<i>Follow-the-drum</i> ...	{ Miss Phyllis Broughton.

**NOVEMBER.**

**1st. Vaudeville. First Production in London.**

**IN DANGER.**

A New and Original Three-Act Drama, written by W. LESTOCQ and HENRY CRESWELL.

<i>Mr. Stewart</i> ... ..	Mr. Matthew Brodie.
<i>Major Owen</i> ... ..	Mr. Julian Cross.
<i>Col. Owen</i> ... ..	Mr. William Rignold.
<i>Kelly</i> ... ..	Mr. Lewis Waller.
<i>Fred Armitage</i> ... ..	Mr. Wilfred Draycott.
<i>Dr. Hamer</i> ... ..	Mr. Percival Clark.
<i>Sir Simon Middleton</i> ...	Mr. E. Smedley Yates.
<i>Beppo</i> ... ..	Mr. Sydney Lawson.
<i>Winter</i> ... ..	Mr. T. Rann.
<i>James</i> ... ..	Mr. Vaughan.
<i>Mrs. Vane</i> ... ..	Mrs. Cannings.
<i>Lily Doran</i> ... ..	Miss Webster.
<i>Kate Doran</i> ... ..	Miss Florence West.

**2nd. Drury Lane. First performance.**  
**NITOCRIS.**

A New and Original Poetical Play, in Five Acts, by CLO. GRAVES.

<i>Phedaspes</i> ... ..	Mr. J. H. Barnes.
<i>Armeses</i> ... ..	Mr. W. Farren, jun.
<i>Smerdis</i> ... ..	Mr. James Fernandez.
<i>Necho</i> ... ..	Mr. Robert Pateman.
<i>Sesostris</i> ... ..	Mr. Bernard Gould.
<i>Cothurnus</i> ... ..	Mr. Royston Keith.
<i>Joseph</i> ... ..	Mr. Soldene Powell.
<i>Armynlas</i> ... ..	Mr. Sydney Brough.
<i>Sotades</i> ... ..	Mr. Marshall Moore.
<i>Horus</i> ... ..	Mr. Macnamara.
<i>Amasis</i> ... ..	Mr. Sant Matthews.

<i>Nitocris</i> ... ..	Miss Sophie Eyre.
<i>Soris</i> ... ..	Miss Alma Murray.
<i>Laobra</i> ... ..	Miss Alexes Leighton.
<i>Biyris</i> ... ..	Miss Jenny Dawson.
<i>Ames</i> ... ..	Miss Adah Barton.

### 3rd. Vaudeville. First Performance. HEART OF HEARTS.

A New and Original Three-Act Play,  
written by HENRY ARTHUR JONES.

<i>Harold Fitzralph</i> ...	Mr. Leonard Boyne.
<i>Marcus Latimer</i> ...	Mr. Gilbert Farquhar.
<i>Doctor Chettle</i> ...	Mr. Frederick Thorne.
<i>Daniel Robins</i> ...	Mr. Royce Carleton.
<i>March</i> ... ..	Mr. F. Grove.
<i>Jeweller's Assist-</i> <i>ant</i> ... ..	Mr. Weatman.
<i>John</i> ... ..	Mr. Austin.
<i>James Robins</i> ...	Mr. Thomas Thorne.
<i>Lady Clarissa</i> <i>Fitzralph</i> ...	Miss Rose Leclercq.
<i>Miss Wilhelmina</i> <i>Fitzralph</i> ...	Miss Sophie Larkin.
<i>Barton</i> ... ..	Miss Brittain.
<i>Sybil Latimer</i> ...	Miss Gertrude Warden.
<i>Lucy Robins</i> ...	Miss Kate Rorke.

### 4th. Globe. First Performed in London.

#### THE ARABIAN NIGHTS.

A New Farical Comedy, founded upon  
Von Moser's German Play, "Haroun  
Alraschid," by SYDNEY GRUNDY.

<i>Arthur Hum-</i> <i>mingtop</i> ... ..	Mr. C. H. Hawtrey.
<i>Ralph Omerod</i> ...	Mr. F. C. Glover.
<i>Dobson</i> ... ..	Mr. W. Lestocq.
<i>Joshua Gillibrand</i> <i>Mrs. Humming-</i> <i>top</i> ... ..	Mr. W. S. Penley.
<i>Mrs. Gillibrand</i> ...	Miss Vane Featherstone
<i>Daisy Maitland</i> ...	Miss Carlotta Zerbin.
<i>Barbara</i> ... ..	Miss Agnes Miller.
<i>Rosa Columbiere</i> ...	Miss Gertrude Goetze.
	Miss Lottie Venne.

**15th Terry's.** Revival of Dr. WEST-  
LAND MARSTON'S Comedy, in Four Acts,  
on the occasion of the eighth perform-  
ance given by the Dramatic Students, for  
the benefit of the Author.

#### THE FAVOURITE OF FORTUNE.

<i>Frank Annerley</i> ...	Mr. C. Hayden Coffin.
<i>Tom Sutherland</i> ...	Mr. W. Lugg.
<i>Major Price</i> ...	Mr. W. R. Staveley.
<i>Mr. Fox Bromley</i> ...	Mr. Sant Matthews.
<i>Servant</i> ... ..	Mr. J. Peachey.
<i>Mrs. Lorrington</i> ...	Miss Lucy Roche.
<i>Lucy Lorrington</i> ...	Miss Rose Dearing.
<i>Hester Lorrington</i> ...	Miss Maude Millett.
<i>Mrs. Wiitherby</i> ...	Miss Webster.
<i>Euphemia With-</i> <i>erby</i> ... ..	Miss Cudmore.
<i>Camilla Price</i> ...	Miss Marianne Cald- well.

**19th. St. James's.** Revival of Richard  
Lalor Shiel's Tragedy, in Five Acts.

#### EVADNE.

<i>The King of</i> <i>Naples</i> ... ..	Mr. C. M. York.
<i>Ludovico</i> ... ..	Mr. Lewis Waller.
<i>Vicentio</i> ... ..	Mr. Forbes Dawson.
<i>Spalatro</i> ... ..	Mr. E. W. Thomas.
<i>Officer</i> ... ..	Mr. H. Ferrand.
<i>Servant</i> ... ..	Mr. Druce.
<i>Colonna</i> ... ..	Mr. Henry Neville.
<i>Olivia</i> ... ..	Miss Grace Arnold.
<i>Evadne</i> ... ..	Mrs. C. Marsham Rae.

### DECEMBER.

**1st. Terry's.** First Performance in  
London.

#### THE WOMAN HATER.

An Original Farce, in Three Acts, by  
DAVID LLOYD.

<i>Mr. Samuel</i> <i>Bundy</i> ... ..	Mr. Edward Terry.
<i>Mr. Dobbins</i> ...	Mr. H. Kemble.
<i>Tom Ripley</i> ...	Mr. J. W. Erskine.
<i>Doctor Lanc</i> ...	Mr. Alfred Bishop.
<i>Hawkins</i> ... ..	Mr. T. P. Haynes.
<i>Servant</i> ... ..	Mr. W. Chandler.
<i>Mrs. Walton</i> ...	Miss M. A. Victor.
<i>Mrs. Joy</i> ... ..	Miss Clara Cowper.
<i>Miss Alice Lane</i>	Miss Florence Suther- land.

**7th. Criterion.** First Produced in  
London June 4th, 1870.

#### TWO ROSES.

A Comedy, in Three Acts, by JAMES  
ALBERY.

<i>Digby Grant, Esq.</i> ...	Mr. William Farren.
<i>Caleb Deecie</i> ...	Mr. George Giddens.
<i>Jack Wyatt</i> ...	Mr. Sydney Brough.
<i>Our Mr. Jenkins</i> ...	Mr. David James.
<i>Mr. Furnival</i> ...	Mr. W. Blakeley.
<i>Servant</i> ... ..	Mr. J. R. Sherman.
<i>Our Mrs. Jenkins</i> ...	Mrs. E. Phelps.
<i>Lotty</i> ... ..	Miss Annie Hughes.
<i>Ida</i> ... ..	Miss Maude Millett.
<i>Mrs. Cups</i> ...	Miss Emily Vining.

**8th. St. George's Hall.** First  
Performance.

#### MACDUFF'S CROSS.

A Drama, in one Act, by Sir WALTER  
SCOTT.

<i>Ninian</i> ... ..	Mr. J. O. Grout.
<i>Waldhove</i> ... ..	Mr. Augustus Littleton.
<i>Lindesay</i> ... ..	Mr. Herbert James.
<i>Maurice Berkely</i>	Mr. Frank Haldon.

### 13th. Prince of Wales's. First Performance.

#### HANDFAST.

An Original Modern Play, in a Prologue and Three Acts, written by HENRY HAMILTON and MARK QUINTON.

#### Prologue.

<i>Austin Woodville</i>	Mr. Cyril Maude.
<i>Lambert D'Arcy</i>	Mr. R. S. Boleyn.
<i>Mr. Barnard</i> ...	Mr. George Giddens.
<i>Dr. Stubley</i> ...	Mr. Stewart Dawson.
<i>Marmaduke</i>	

<i>Marsh</i> ...	Mr. Mathew Brodie.
<i>Kean</i> ...	Mr. Sidney Jerram.
<i>Beatrice Culver</i>	Miss Caroline Hill.
<i>Irene Kingston</i> ...	Miss Rose Norreys.
<i>Mrs. Trefusis</i> ...	Miss Houston.

#### Drama.

<i>Earl of Cirencester</i> ...	Mr. Yorke Stephens.
<i>Austin Woodville</i>	Mr. Cyril Maude.
<i>Lambert D'Arcy</i>	Mr. R. S. Boleyn.
<i>Comte de Prévile</i>	Mr. William Herbert.
<i>Vicomte de Jarnac</i>	Mr. H. de Lange.
<i>Mr. Barnard</i> ...	Mr. George Giddens.
<i>Marmaduke</i>	
<i>Marsh</i> ...	Mr. Matthew Brodie.
<i>Servant to Comte de Prévile</i> ...	Mr. H. Deane.
<i>Servant to Madame de Ligniac</i>	Mr. J. M. Capel.
<i>Madame de Ligniac</i> ...	Miss Caroline Hill.
<i>Irene</i> ...	Miss Rose Norreys.
<i>Mrs. Trefusis</i> ...	Miss Houston.

### 14th. Princess's. First Performance in this country.

#### SIBERIA.

Original Melodrama, in Six Acts, by BARTLEY CAMPBELL.

<i>Nickolai Neigoff</i>	Mr. J. Barnes.
<i>Jaracoff</i> ...	Mr. W. L. Abingdon.
<i>Sparta (a Spy)</i> ...	Mr. James A. Meade.
<i>Trotsky</i> ...	Mr. Harry Parker.
<i>Ivan</i> ..	Mr. Forbes Dawson.
<i>Count Stanislaus</i>	Mr. Edwin Cleary.
<i>Lient. Smailoff</i> ...	Mr. Bassett Roe.
<i>Governor-General</i>	Mr. A. R. Hodgson.
<i>David Janoski</i> ...	Mr. Henry de Solla.
<i>Priest</i> ... ..	Mr. S. Henry.
<i>Landlord</i> ...	Mr. Wilton Payne.
<i>Poluski</i> ...	Mr. Philip Darwin.
<i>Nordovitch</i> ...	Mr. Thomas Foster.
<i>Portoff</i> ...	Mr. E. Leicester.
<i>Secretary</i> ...	Mr. Marchant.
<i>Lieut. Prudoff</i> ...	Mr. T. C. Dwyer.
<i>Koskoff</i> ...	Mr. L. Ernest.
<i>Peter Christovitch</i>	Mr. Sackville West.
<i>Military Secretary</i> ...	Mr. A. Whitehead.
<i>Marie</i> ...	Miss Mary Rorke.
<i>Vera</i> ...	Miss Cicely Richards.

<i>Phedora</i> ...	Miss Bertie Willis.
<i>Droena</i> ...	Miss Alice Chandos.
<i>Princess</i> ...	Miss Alice Girling.
<i>Marka</i> ...	Miss Davis Webster.
<i>Simka</i> ...	Miss Mary Lovell.
<i>Leffrel</i> ...	Miss Kirwin.
<i>Sara</i> ...	Miss Grace Hawthorne.

### 14th. Novelty. First Performed in London.

#### SIDONIE.

An Emotional Drama, in Three Acts, by FRED LYSTER and PAUL HERIOT.

<i>Clifford Ormonde</i> ..	Mr. C. Charrington.
<i>The O'Donoghue</i>	
<i>More</i> ... ..	Mr. W. Lugg.
<i>Lord Alfred Jocelyn</i>	Mr. P. Ben Greet.
<i>Sir Richard Oathwaite</i> ...	Mr. D. D. Betterton.
<i>Doctor Wyld</i> ...	Mr. Leith.
<i>John</i> ...	Mr. E. Stevenson.
<i>Amy Beaufort</i> ...	Miss Amy McNeil.
<i>Miss Mowbray</i> ...	Miss Kate Hodson.
<i>Miss Chatterton</i> ...	Miss Roma.
<i>Miss Prim</i> ...	Miss Bessie.
<i>Sidonie</i> ... ..	Miss Cooper-Parr.

### 14th. Novelty. First Performance.

#### GOOD BUSINESS.

An Original Farce by R. K. HERVEY.

<i>Mr. Warboys</i> ...	Mr. Arthur Williams.
<i>Stallybrass</i> ...	Mr. John Le Hay.
<i>Dick Lightbody</i> ...	Mr. Forbes Dawson.
<i>Mrs. Warboys</i> ...	Miss Maria Jones.
<i>Polly Warboys</i> ...	Miss T. Roma.

### 15th. Vaudeville. First Performance.

#### PROPOSALS.

An Original Farceical Comedy, in Three Acts, by JOHN FARQUHAR GILMORE.

<i>Robert Robinson</i>	
<i>Robust</i> ...	Mr. E. Righton.
<i>Captain Fred Beresford</i> ...	Mr. Scott Buist.
<i>Joseph Edgcombe</i> .	Mr. E. Robson.
<i>Thomas Dowell</i> ...	Mr. A. M. Denison.
<i>Isaac Ezra</i> ...	Mr. H. De Lange.
<i>James</i> ...	Mr. Wheatman.
<i>William</i> ...	Mr. J. Thomas.
<i>Rev. Gabriel Murray</i>	Mr. Fred Thorne.
<i>Miss Julia Blackwood</i> ...	Miss Carrie Elton.
<i>Miss Nancy Blackwood</i> ...	Miss Kate James.
<i>Mrs. Gudge</i> ...	Miss Bella Cuthbert.
<i>Varney</i> ... ..	Miss Eva Moore.
<i>Lolo Nepean</i> ...	Miss Maude Millett.

**20th. Prince of Wales's. First Performance.****THE MONK'S ROOM.**

An Entirely Original Romantic Play, in a Prologue and Four Acts, written by JOHN LART.

<i>Sir Darrell Erne...</i>	Mr. Felix Pitt.
<i>George Hargrave...</i>	Mr. Matthew Brodie.
<i>Geoffrey Daunt...</i>	Mr. Edward Sass.
<i>Mr. Brandon...</i>	Mr. A. E. Drinkwater.
<i>Mr. Cornelius Potter...</i>	Mr. Fred Thorne.
<i>Conrad Lasinski...</i>	Mr. J. H. Clynds.
<i>Count Zoroff...</i>	Mr. Ivan Watson.
<i>Jabez Kulp...</i>	Mr. Stephen Caffrey.
<i>Eleanor Brandon...</i>	Miss Alma Murray.
<i>Clothilde...</i>	Miss Marie De Grey.
<i>Sophie Orme...</i>	Miss Kittie Claremont.
<i>Mrs. Kulp...</i>	Miss Fannie Heath.

**22nd. Globe. First Performance.****THE GOLDEN LADDER.**

A New Five Act Drama, written by WILSON BARRETT and GEORGE R. SIMS.

<i>Rev. Frank Thornhill...</i>	Mr. Wilson Barrett.
<i>Lillian Grant...</i>	Miss Eastlake.
<i>Lillie...</i>	Miss Edith King.
<i>Samuel Peckaby...</i>	Mr. George Barrett.
<i>Michael Severn...</i>	Mr. Austin Melford.
<i>M. Peranza...</i>	Mr. H. Cooper Cliffe.
<i>Jim Dixon...</i>	Mr. Charles Hudson.
<i>Mr. John Grant...</i>	Mr. Charles Fulton.
<i>Noah Learoyd...</i>	Mr. W. A. Elliott.
<i>Brunning...</i>	Mr. Horace Hodges.
<i>Joe Brunning...</i>	Mr. H. Wilson.
<i>Rao...</i>	Mr. S. Murray Carson.
<i>Ambulana...</i>	Mr. Wensleydale.
<i>Lieutenant Valnois...</i>	Mr. H. Fenwick.
<i>Dr. Lemaire...</i>	Mr. Henry Dana.

<i>Captain Jackson...</i>	{ Mr. G. Howard Bernage.
<i>Colonel B. Hiram...</i>	Mr. Frank Pitstone.
<i>Inspector of Police...</i>	Mr. E. Cathcart.
<i>Rev. W. Stanley...</i>	Mr. T. W. Percyval.
<i>Twinkley...</i>	Mr. E. Irwin.
<i>Jack Hardy...</i>	Mr. James Harwood.
<i>Mr. Perkins...</i>	Mr. James Welch.
<i>Mr. Jones...</i>	Mr. Russell.
<i>Mrs. Peckaby...</i>	Mrs. Henry Leigh.
<i>Mrs. Freyne...</i>	Miss Alice Belmore.
<i>Mrs. Dixon...</i>	Miss Alice Cooke.
<i>Mrs. Strickley...</i>	Miss Lillie Belmore.
<i>Matron of the Prison...</i>	Miss Meadows.
<i>Rasoamasy...</i>	Miss Harrietta Polini.
<i>Victoria Alexandra Peckaby...</i>	Miss Phoebe Carlo.

**24th. Gaiety. First Performance.****FRANKENSTEIN.**

A New Melodramatic Burlesque, written, in Three Acts, by "RICHARD HENRY."

<i>Frankenstein...</i>	Miss Nellie Farren.
<i>Tartina...</i>	Miss Marion Hood.
<i>Il Capitano Mara-schino...</i>	{ Miss Camille D'Arville.
<i>Mary Ann...</i>	Miss Emily Cross.
<i>Stephano...</i>	Miss Jenny Rogers.
<i>Risotto...</i>	Miss Jenny M'Nulty.
<i>Tamburina...</i>	{ Miss Sylvia Grey.
<i>Goddess of the Sun...</i>	Miss Emma Gwynne.
<i>Caramella...</i>	Miss Sybil Gray.
<i>Vanilla...</i>	Mr. Fred Leslie.
<i>The Monster...</i>	Mr. E. J. Lonnen.
<i>Visconti...</i>	Mr. George Stone.
<i>The Model...</i>	Mr. Cyril Maude.
<i>Mondelico...</i>	Mr. Frank Thornton.
<i>Schwank...</i>	Mr. Charles Ross.
<i>Dotto...</i>	

## PRODUCTIONS IN THE PROVINCES DURING 1887.

Act of Folly, An. Drama. . . . .	Drill Hall, Basingstoke . . . . .	June 7
Adrift. Drama. . . . .	T. R. Aldershot . . . . .	Jan. 24
Another Matinée. Op. Cta. . . . .	Ladbroke Hall . . . . .	May 17
As in a Looking-Glass. Com.-drama (By Thomas Sidney.) . . . . .	Mechanics' Institute, Frome . . . . .	Aug 8
At Mammon's Shrine . . . . .	Royal Opera House, Leicester . . . . .	May 30
Bad Lot, A. Farc. Com. . . . .	Opera House, Northampton . . . . .	June 24
Ballyvogan. Drama . . . . .	Tyne Theatre, Newcastle . . . . .	July 25
Barrister, The. Farc. Com. . . . .	Grand Theatre, Leeds . . . . .	March 19
Between the Posts. Cta. . . . .	T. R. Newcastle . . . . .	Sept. 9
Black Mail. Drama . . . . .	Literary Institute, Shanklin, I.W. . . . .	Sept. 3
Boys Together. Farc. Com. . . . .	Prince of Wales's Theatre, Liverpool . . . . .	March 28
Burglars. Farc. Com. . . . .	T. R. Norwich . . . . .	Feb. 28
By Special License. Drama . . . . .	T. R. Longton . . . . .	May 16
By the Sea. Poet. Pl. T. T. . . . .	Ladbroke Hall . . . . .	Nov. 28
Chaperoned. Ca. . . . .	Assembly Rooms, Cheltenham . . . . .	June 3
Choice. Cta. . . . .	New Public Hall, Ealing . . . . .	Feb. 5
Claire . . . . .	New Cross Public Hall . . . . .	May 5
Contract, The. Drama . . . . .	T. R. Margate . . . . .	June 6
Condemned; or, £1,000 Reward.. . . .	T. R. Castleford . . . . .	Aug. 25
Contractor, The. Com.-drama . . . . .	Literary Institute, Shanklin, I.W. . . . .	Dec. 7
Count Tremolio. Comic Op. . . . .	T. R. Nottingham . . . . .	Sept. 5
Creeping Shadows. Drama . . . . .	T. R. Birkenhead . . . . .	April 18
Desperation. Drama . . . . .	T. R. West Bromwich . . . . .	June 10
Diver's Luck, The; or The Crime } Beneath the Waves. Drama . . . . .	T. R. Jarro . . . . .	May 30
Dolly's Dilemma. M. A. . . . .	T. R. Wolverhampton . . . . .	April 22
Domestic Medicine. Cta. . . . .	T. R. Grantham . . . . .	June 2
Excelsior. Drama . . . . .	T. R. Brentford . . . . .	Dec. 8
Fair Conquest, A. D. E. . . . .	Prince of Wales's Theatre, Gt. Grimsby . . . . .	July 18
False Steps. Drama . . . . .	T. R. Bristol . . . . .	Sept. 19
Fatal Triumph. Soc. Drama . . . . .	T. R. Ipswich . . . . .	Oct. 13
Fool's Fidelity, A. Op. Drama . . . . .	T. R. Birmingham . . . . .	March 14
For a Life. Drama . . . . .	Royal Princess's Theatre, Glasgow . . . . .	April 11
Friends. Com.-drama . . . . .	St. James's Hall, Lichfield . . . . .	Feb. 17
Fugitive, The. Drama . . . . .	Barrow-in-Furness . . . . .	Aug. 1
Galatea. Opera . . . . .	Princess's Theatre, Bristol . . . . .	Oct. 8
Game of Life, The. Soc. Drama . . . . .	R. C. T. Liverpool . . . . .	Aug. 15
Gipsy Gabriel. Com. Op. . . . .	T. R. Bradford . . . . .	Nov. 3
Glimpse of Paradise. Farc. Com. . . . .	Lyric Hall, Ealing . . . . .	Jan. 1
Good for Both. Ca. . . . .	Opera House, Londonderry . . . . .	Feb. 12
Golden Bough. Com. Op. . . . .	Broughty Ferry, Scotland.. . . .	Jan. 27
Gold Dust. Domestic Drama. . . . .	Winter Gardens, Blackpool . . . . .	April 29
Grandpapa's Promise. Com. . . . .	T. R. Cheltenham . . . . .	Nov. 4
Guiltless; or, For a Mother's Sake. } Com.-drama . . . . .	Public Hall, New Cross . . . . .	Jan. 8
Hans the Boatman. Com.-drama . . . . .	T. R. Sheffield . . . . .	March 7
Hawk's Grip. Op. Drama . . . . .	R. P. W. Southampton . . . . .	Feb. 14
Her Second Love. Drama . . . . .	Public Hall, New Cross . . . . .	June 13
Herne's Oak; or, The Rose of Windsor. } Com. Op. . . . .	Prince of Wales's, Liverpool . . . . .	Oct. 21
Hidden Enemy, A. Drama . . . . .	N. T. R. Woolwich . . . . .	June 13
His Hidden Revenge. Drama . . . . .	Upton Park Public Hall . . . . .	Oct. 10
Hook and Eye. Cta. . . . .	Grand, Leeds. . . . .	March 22
Hunt the Slipper. Com. . . . .	Opera House, Cork . . . . .	April 18



<b>Danger.</b> Drama..	.. ..	T. R. Brighton	.. ..	Oct. 24
<b>In the Clouds.</b> Farce	.. ..	Lyric Hall, Ealing	.. ..	Oct. 20
<b>I O U.</b> Com. ..	.. ..	Town Hall, Hove	.. ..	Dec. 20
<b>Irish Elopement, An.</b> Farc. Com. ..	.. ..	Queen's, Manchester	.. ..	April 11
<b>Is Life Worth Living?</b> Drama	.. ..	Princess's, Brighton..	.. ..	Sept. 1
<b>Isofel.</b> Play ..	.. ..	T. R. Ipswich	.. ..	Feb. 2
<b>Ivy.</b> Com.-drama	.. ..	T. R. Manchester	.. ..	April 4
<b>Junior Partner, The.</b> Farc. Com. ..	.. ..	Theatre, Berrywood Asylum, N'ampton.	.. ..	April 21
<b>Katti.</b> Domestic Farce	.. ..	Royal Princess's, Glasgow..	.. ..	Sept. 20
<b>Kittens.</b> M. P. ..	.. ..	T. R. Brighton	.. ..	April 4
<b>Life's Death, A.</b> Drama	.. ..	T. R. Chester	.. ..	Nov. 17
<b>Little Cinderella.</b> Burlesque	.. ..	Tyne Theatre, Newcastle	.. ..	June 25
<b>Little Jack and the Big Beanstalk</b>	.. ..	Prince of Wales's, Greenwich	.. ..	Dec. 24
<b>Long Live the Queen.</b> Drama	.. ..	T. R. Hednesford	.. ..	Feb. 17
<b>Macaire.</b> Opera	.. ..	Crystal Palace	.. ..	Sept. 20
<b>Mad Match, A.</b> Drama..	.. ..	Assembly Rooms, Great Malvern	.. ..	Oct. 28
<b>Magic Glass, The.</b> Opera	.. ..	Hove Town Hall, Brighton	.. ..	Nov. 8
<b>Making It Pleasant.</b> Farce	.. ..	T. R. Nottingham	.. ..	Aug. 22
<b>Maypole, The; or, Mad for Love.</b> } Com. Op. ..	.. ..	T. R. Limerick	.. ..	Oct. 6
<b>Mark of Cain, The.</b> Drama	.. ..	Prince of Wales's, Greenwich	.. ..	July 25
<b>Meddle and Muddle.</b> Cta. ..	.. ..	Royalty, Glasgow	.. ..	June 3
<b>Mexican Bill; or, Life in the Far West.</b> } Drama. ..	.. ..	T. R. Birkenhead	.. ..	Aug. 29
<b>Miser, A.</b> Drama ..	.. ..	T. R. Chester	.. ..	Nov. 16
<b>Mock Doctress, A.</b> Farce	.. ..	Lyric Hall, Ealing	.. ..	May 7
<b>Mousetrap, The.</b> Com.-drama ..	.. ..	Prince of Wales's, Greenwich	.. ..	Oct. 7
<b>Music Master, The.</b> Ca. ..	.. ..	Exchange Hall, Wolverhampton	.. ..	Nov. 19
<b>Myfisto.</b> Bur. Ex. ..	.. ..	T. R. Colchester	.. ..	Jan. 24
<b>My First Patient.</b> Farce	.. ..	Theatre of Technical College, Bradford.	.. ..	Feb. 12
<b>Mynheer Jan.</b> Com. Op. ..	.. ..	Grand, Birmingham	.. ..	Feb. 7
<b>My Friend Jarlet.</b> Com. ..	.. ..	Canterbury Theatre..	.. ..	Aug. 2
<b>Nadgy.</b> Rt. Com. Op. ..	.. ..	Prince of Wales's, Greenwich	.. ..	Oct. 19
<b>Nadine.</b> Com. ..	.. ..	Royal Alexandra Theatre, Liverpool	.. ..	Oct. 22
<b>Never Despair.</b> M. ..	.. ..	Gaiety, Halifax	.. ..	May 5
<b>Nordisa.</b> Opera ..	.. ..	R. C. T. Liverpool	.. ..	Jan. 26
<b>Oath, The.</b> Drama ..	.. ..	Queen's, Manchester	.. ..	April 4
<b>Odd--To Say the Least of It.</b>	.. ..	New Theatre, Oxford	.. ..	June 31
<b>Old Guard, The.</b> Com. Op. ..	.. ..	Grand, Birmingham	.. ..	Oct. 10
<b>On His Oath.</b> Drama. ..	.. ..	T. R. Manchester	.. ..	Jan. 17
<b>On the Sands.</b> M. S. ..	.. ..	Public Hall, Harwich	.. ..	July 14
<b>On Tour; or, a Trip to Heidelberg.</b> } M. C. ..	.. ..	Drill Hall, Ealing	.. ..	Jan. 5
<b>Organist, The.</b> Com.-drama	.. ..	New Cross Public Hall	.. ..	Nov. 14
<b>Our Bonnie Prince.</b> H. Drama	.. ..	Grand, Glasgow	.. ..	Oct. 24
<b>Our Joan.</b> Drama ..	.. ..	Prince of Wales's, Birmingham	.. ..	Aug. 22
<b>Peacemaker, The.</b> Play..	.. ..	Ipswich Public Hall	.. ..	Sept. 20
<b>Perfidy; or, What love can do.</b> Drama..	.. ..	T. R. Bolton	.. ..	Nov. 10
<b>Pepita.</b> Com. Op. ..	.. ..	New Prince of Wales's Greenwich	.. ..	Aug. 15
<b>Played and Lost.</b> Drama	.. ..	T. R. North Shields	.. ..	Aug. 1
<b>Policeman, The.</b> Farc. Com. ..	.. ..	Lyric Hall, Ealing	.. ..	Jan. 12
<b>Preference Bond, The.</b> Ca. ..	.. ..	T. R. Nottingham	.. ..	Aug. 15
<b>Private Sitting Room.</b> Ca. ..	.. ..	Portslade Conservative Club	.. ..	Dec. 17
<b>Race of Life, The.</b> Drama	.. ..	Queen's, Dublin	.. ..	Nov. 21
<b>Red Lamp, The.</b> Drama	.. ..	Prince of Wales's, Birmingham	.. ..	Sept. 5
<b>Requital, The.</b> Drama ..	.. ..	T. R. Exeter	.. ..	April 11
<b>Repentance of King Ethelred the</b> } <b>Unready, The.</b> Operetta ..	.. ..	Shrewsbury	.. ..	Jan. 31
<b>Romance of the Harem, The</b>	.. ..	Town Hall, Kilburn	.. ..	May 27
<b>Royal Riddle, The; or, Poodlepup and</b> } <b>the Princess Pettigal.</b> Op. Bur. ..	.. ..	New Royal, Woolwich	.. ..	Feb. 16
<b>Royal Watchman, The.</b> Com. Op. ..	.. ..	T. R. Exeter	.. ..	April 11
<b>Rookleys, The.</b> Drama ..	.. ..	Town Hall, Kilburn	.. ..	Dec. 10
<b>Sample and Pattern.</b> Drama..	.. ..	Alexandra, Liverpool	.. ..	April 11
<b>Secret Foe, A.</b> Drama ..	.. ..	T. R. Brighton	.. ..	Aug. 25
<b>Schemer, The.</b> Drama ..	.. ..	T. R. Margate	.. ..	Dec. 14
<b>Scarlet Dye, The</b> ..	.. ..	T. R. Brighton	.. ..	Feb. 15
<b>Shadows of a Great City.</b> A. D. ..	.. ..	R. P. T. Glasgow	.. ..	Feb. 28

Shadow of a Crime, The.	Com.-drama	Queen's, Manchester	Dec. 19
Shower Bath.	Farce	T. R. Leamington	April 22
Sinless Shame.	Drama	T. R. Cheltenham	Feb. 28
Sixpenny Wire, A.	Farce. Com.	St. Andrew's, West Kensington	Jan. 18
Sly Dogs.	Farce. Com.	T. R. and Opera House, Torquay	April 11
Sol Gandy.	Opera	Royal Opera House, Leicester	April 1
Spinster, The.	Farce. Com.	New Cross Hall	April 30
Squire Humphrey.	Com.	New Theatre, Oxford	June 20
Tea.	Farce. Com.	Bath Saloon, Torquay	Jan. 11
Thugs of Paris, The.	Drama	T. R. Goole	April 11
Traveller's Rest, The.	Operetta	Ladbroke Hall	July 6
True Grit.	Drama	T. R. Woolwich	June 27
Twilight.	M. C.	Gas Band Room, Brentford	March 24
'Twixt Kith and Kin.	Drama	Prince of Wales's, Birmingham	Aug. 25
Umpire, The.	Drama	T. R. Burnley	Jan. 31
Understudy.	Ca.	Literary Institute, Shanklin	Dec. 15
Up in the Clouds		Lyric Hall, Ealing	Oct. 20
Viva.	Drama	Levino's Circus, Merthyr	Sept. 19
Waiter, The.	Com.	Ladbroke Hall	July 6
Waiting.	D. C.	T. R. Edinburgh	April 29
Welcome Visit, A.	Ca.	Public Hall, Harwich	July 14
Well Matched.	Cta.	Ealing Public Hall	March 26
What Will the World Say.	O. C.	Battersea Grammar School	Feb. 21
Wideawake.	Ca.	T. R. Portsmouth	July 18
Wild West, The.	Drama	N. T. R. Woolwich	June 6
Woman Hater, The.	Farce	T. R. Newcastle-on-Tyne	Sept. 2
Won by a Head.	Drama	T. R. Woolwich	Sept. 5
World against Her, The.	Irama	T. R. Preston	Jan. 11
Zilpha.	R. D.	Beach's Hall, Brentford	Feb. 24
Zola.	Drama	Royal Albert Hall, Jarrow	Oct. 24

## PRODUCTIONS IN PARIS DURING 1887.

<b>L'Abbé Constantin</b>	Com., 3 a.	H. Cremieux and P. Decourcelle	Gym.-Dramatique	Nov. 4
<b>L'Absente.</b>	Drama, 5 a.	Villemer and P. Segonzac	Château d'Eau	Feb. 9
<b>L'Agneau sans Tache.</b>	Com., 1 a.	A. Ephraïm and A. Adener	Odéon	Nov. 3
<b>L'Amour Mouillée.</b>	Com. Op., 3 a.	Lib. J. Prevel and A. Liorat; mus. L. Varney..	Nouveautés	Jan. 25
<b>Bourgeois de Calais, Le.</b>	Com. Op., 3 a.	E. Dubreuil and P. Burani; mus. A. Messenger	Folies Dramatiques	April 6
<b>Chevalier Timide, Le.</b>	Op. 1 a.	Busnach; mus. E. Missa	Menus-Plaisirs	Sept. 1
<b>Chimères, Les.</b>	Com., 1 a.	Jean Sigaux	Gym.-Dramatique	Oct. 16
<b>Cleopâtre.</b>	Com., 3 a.	Paul Ferrier and Paul Solié	Vaudeville	March 24
<b>Clo-Clo.</b>	Com.-Vaud., 3 a.	A. Valabrégué and P. Decourcelle	Cluny	April 28
<b>Club des Pannés, Le.</b>	Review, 3 a.	A. Wolff, Blum, and Toché	Palais-Royal	Nov. 16
<b>Comtesse Frédégonde, La.</b>	Drama, 4 a.	Jules Amigues	Vaudeville	June 11
<b>Comtesse Sarah, La</b>	Pièce, 5 a.	Georges Ohnet	Gym.-Dramatique	Jan. 14
<b>Coup de Foudre, Le.</b>	Vaud., 3 a.	Ernest Blum and Raoul Toché.	Variétés	Feb. 17
<b>Décoré.</b>	Com., 1 a.	Edmond Duesberg	Dejazet	Nov. 25
<b>Degomme.</b>	Com., 3 a.	Edmond Gondinet	Gym.-Dramatique	Sept. 30
<b>Délégués, Les</b>	Pièce, 3 a.	E. Blavet and F. Carré; mus. M. Banés	Nouveautés	Nov. 30
<b>Dix jours aux Pyrénées.</b>	Spec. pièce, 5 a.	Paul Ferrier; mus. Louis Varney	Gaité	Nov. 22
<b>Dossiers Jaunes, Les.</b>	Farc. Com., 3 a.	Eugène Morand	Renaissance	March 21
<b>Durand et Durand.</b>	Com.-Vaud., 3 a.	M. Ordonneau and A. Valabrégué	Palais-Royal	March 18
<b>Fiacre, No. 13, Le.</b>	Drama, 5 a.	M. Jules Dornay	Château d'Eau	Feb. 27
<b>Fiancée des Verts - Poteaux, La.</b>	Com. Op., 3 a.	Lib. M. Ordonneau; mus. E. Audran	Menus-Plaisirs	Nov. 8
<b>Franc-Chignon.</b>	Com., 3 a.	Busnach and Vanloo	Palais-Royal	Feb. 1
<b>Francillon.</b>	Com., 3 a.	Alexandre Dumas	Comédie Française	Jan. 17
<b>Fransouillon.</b>	Parody, 1 a.	Verneuil, Guy, and Millaud	Déjazet	Feb. 18
<b>Freres d'Armes, Les.</b>	Dra., 5 a.	Charles Garaud	Chât au d' au	April 8
<b>Frontin.</b>	Com. Op., 1 a.	Lib. M. V. Kervani; mus. L. Eygel	Opéra-populaire	June 29
<b>Gamine de Paris, La</b>	Bouffe, 3 a.	Lib. Letellier and Vanloo; mus. G. Serpette	Bouffes-Parisiens	March 3
<b>Grenadiers de Mont Cornette, Les.</b>	Op. Bouffe, 3 a.	Lib. "Daunis," Delormel, and Philippe	Bouffes-Parisiens	Jan. 4
<b>Jacques Damour.</b>	Pièce, 1 a.	Léon Hennique	Odéon	Sept. 22
<b>Madlle. d'Artagnan.</b>	Drama, 5 a.	Franz Beauvallet	Château d'Eau	Oct. 10
<b>Madlle de Bressier.</b>	Dra., 5 a.	M. Albert Delpit	Ambigu	April 19
<b>Ma Gouvernante.</b>	Com., 3 a.	Alexandre Bisson	Renaissance	Feb. 10
<b>Maitre Andréa</b>	Com., 1 a.	Edouard Blau	Odéon	Oct. 5
<b>Marquis Papillon, Le.</b>	Com., 3 a.	Maurice Boniface	Odéon	Sept. 22
<b>Mathias Sandorf.</b>	Pièce, 5 a.	W. Busnach and G. Maurens	Ambigu	Nov. 26
<b>Molière Chez Conté.</b>	1 a.	Alfred Copin	Odéon	Jan. 15
<b>Monsieur de Morat.</b>	Pièce, 4 a.	Edmond Tarbé	Vaudeville	March 15
<b>Mysteres de Paris, Les.</b>	Pièce 5 a.	Ernest Blum	Ambigu	Feb. 11
<b>Nadia.</b>	Com. Op., 1 a.	Lib. P. Milliet; mus. J. Bordier	Opéra-populaire	May 25
<b>Ninon.</b>	Com. Op., 3 a.	Lib. Blavet, Burani, and André		March 21
<b>Noce à Nini, La.</b>	Vaud., 3 a.	E. de Najac and A. Millaud	Variétés	March 9

<b>Numa Roumestan.</b>	Com., 5 a.	Alphonse Daudet .. .. .	Odéon .. ..	Feb. 5
<b>Paris sans Paris.</b>	Review, 3 a. .	P. Ferrier, Clairville and Depré	Renaissance .. ..	Oct. 4
<b>Perdrix, La.</b>	Com., 3 a. .	E. Adenis and H. Gillet..	Odéon .. ..	Oct. 5
<b>Père, Le.</b>	Com., 4 a. .	" Jules de Glouvet "	Vaudeville .. ..	Oct. 31
<b>Privélege de Gargantua, Le.</b>	Com., 1 a. .	Grandvallet and Truffier..	Odéon .. ..	May 7
<b>Proserpine.</b>	Lyric Drama, 4 a. .	Lib. L. Gallet ; mus. Saint-Saëns	Opéra-Comique ..	March 16
<b>Protestation.</b>		Émile Moreau .. .. .	Comédie Française	Jan. 15
<b>Raymonde.</b>	Com., 3 a. .	A. Theuriet and E. Moraud ..	Comédie Française	May 28
<b>Renée.</b>	Pièce, 5 a. .	Émile Zola .. .. .	Vaudeville .. ..	April 16
<b>Rigobert.</b>	Farc. Com., 3 a. .	P. Burani and Grenet-Dancourt	Cluny .. ..	Feb. 15
<b>Roi Koko, Le.</b>	Vaud., 3 a. .	Alexandre Bisson .. ..	Renaissance .. ..	Nov. 29
<b>Roi Malgré Lui, Le.</b>	Com. {	Lib. J. Richepin, E. de Najac, and Burani .. .. .	Opéra-Comique ..	May 18
<b>Saturnales, Les.</b>	Op. Bouffe, 3 a.	Albin Valabrègue ; mus. Lacôme	Nouveautés .. ..	Sept. 26
<b>Sosie.</b>	Op. Bouffe, 3 a. .	A. Valabrègue and H. Kéroul ..	Bouffes-Parisiens ..	Oct. 8
<b>Souris, La.</b>	Com., 3 a. .	Edouard Pailleron .. ..	Comédie Française	Nov. 18
<b>Surcouf.</b>	Com. Op., 3 a. .	Lib. Chivot and Duru .. ..	Folies Dramatiques	Oct. 6
<b>Stratonice.</b>	Com. Op., 1 a. .	E. Chardou ; mus. E. Diet ..	Menus-Plaisirs ..	Nov. 19
<b>Tigre de la Rue Tronchet, Le.</b>	Com.-Vaud., 3 a. .	P. Décourcelle and H. Kéroul .	Menus-Plaisirs ..	March 29
<b>Tosca, La.</b>	Drama, 5 a. .	Victorien Sardou .. .. .	Porte-Saint-Martin .	Nov. 24
<b>Tous les Mêmes.</b>	Com., 1 a. .	Maurice Hennequin .. ..	Cluny .. ..	Nov. 26
<b>Vacances du Mariage, Les.</b>	Com.-Vaud., 3 a. .	A. Valabrègue and M. Hennequin	Menus-Plaisirs ..	Feb. 12
<b>Valentine Chez Zoe.</b>	Com., 1 a. .	Adrien Vély and A. Mach ..	Menus-Plaisirs ..	April 13
<b>Vidocq, ou la Police en 18--.</b>	5 a. .	Jaime and Georges Richard ..	Château d'Eau ..	Jan. 14
<b>Vie Commune, La.</b>	Com., 3 a. .	J. de Gastyne and H. Feugère ..	Palais-Royal .. ..	Feb. 19
<b>Vincenette.</b>	Drama, 1 a. .	Pierre Barbier .. .. .	Comédie Française	May

## PRODUCTIONS IN AMERICA DURING 1887.

Actor's Daughter, An .. ..	Acted first at St. Paul, Minnesota, by Mary Hamilton.
American Claimant, The .. ..	W. D. Howells.
American Grit .. ..	Adapted by G. Hoey, from G. M. Fehn's novel.
Among the Pines .. ..	W. R. and J. P. Wilson.
Anarchy .. ..	Steele Mackaye.
Another Man's Wife .. ..	Acted for the first time under that name at Tony Pastor's Theatre.
As in a Looking-Glass .. ..	Frank Roger's version of F. C. Philip's novel.
Baron's Manager, The .. ..	Sir Charles L. Young.
Barrister, The .. ..	J. H. Darnley and G. M. Fenn.
Beggar on Horseback, A .. ..	Acted for the first time at Baltimore.
Bewitched .. ..	E. E. Kidder.
Bijah Frisby .. ..	H. Wayne Ellis.
Blackthorn .. ..	Acted for the first time in New-York at H. R. Jacob's Third Avenue Theatre.
Boom in Matrimony, A .. ..	J. Hickory Sands (J. S. Berry).
Boy Hero, The .. ..	Originally acted at the People's Theatre, St. Louis, Mo., by Martin Hayden's Company.
C. C. D. .. ..	Fred G. Maeder and Robert Fraser.
Charlotte Russe .. ..	Robert Griffin Morris.
Chip of the Old Block, A .. ..	Herbert Wall Winslow.
Chrissy .. ..	Howard P. Taylor.
Circus In Town .. ..	Translated from the Danish by Edward Holst.
Circus Rider, The .. ..	Mrs. C. A. Doremus.
Civil War .. ..	Adapted by Herman Merivale from A. Delpit's "Mdlle. De Bressier."
Clergy's Curse .. ..	R. T. Murphy.
Coals of ire .. ..	Lucy E. Coffey.
Dan Dar .. ..	J. C. Roach.
Dandy Dick .. ..	A. W. Pinero.
Dark Secret, A .. ..	James Willing, jun., and John Douglass.
Deacon Brodie .. ..	R. L. Stevenson and W. E. Henley.
Deceived .. ..	G. H. Jessop and Frank Stephens.
Dollars and Dimes .. ..	G. Howard Coveney.
Dolly Muggins, The .. ..	John R. Musick.
Naughty Girl .. ..	
Dolores .. ..	A new version of Sardou's "Patrie."
Dorchlauchting, Your Highness .. ..	From one of Fritz Reuter's stories.
Dot; or, Just for Fun .. ..	C. P. Brown.
Edith's Burglar .. ..	Dramatised by Gus Thomas and Edgar Smith from Mrs. F. H. Burnett's story.
Egypt, a Daughter of the Nile .. ..	Effie Ellsler.
Ein Tropfen Gift (A Drop of Poison) .. ..	Oscar Blumenthal.
Elaine .. ..	Dramatised by G. P. Lathrop and Harry Edwards.
Empress, The .. ..	Bernard Dierke's Historical Drama.
Erle's Daughter, The .. ..	"A Soldier's Trust." By C. L. Graves.
Fair Fame .. ..	Second Version of Dumas' "Denise."
Galba The Gladiator .. ..	L. S. Outram.
Game of Chance, A .. ..	Adapted by L. Ludovici from the German.
Gaston Cadot .. ..	Celia Logan's adaptation of M. Lomon's "Jean Dacier."
Ginger Snap .. ..	Richard Hume.
Gold Mine, The .. ..	Irene Ackerman.
Grass Widow, A .. ..	C. T. Vincent.
Great Pink Pearl, The .. ..	R. C. Carton and Cecil Raleigh.
Grogan's Elevation .. ..	E. E. Price.
Gwynne's Oath .. ..	Nelson Wheatcroft.
Gyp .. ..	A. Z. Chipman.
Harvest Moon .. ..	J. M. Martin.

Hearts and Homes .. ..	J. C. Roach.
Henrietta, The .. ..	Bronson Howard.
Hermine; or, The Cross of Gold	Originally acted at the Aca'emy for Music, New Orleans, by the Redmond Barry Company.
Her Second Love .. ..	Revived by J. A. Stevens, at the People's Theatre, as "Passing Shadows"; afterwards played in England as "A Secret Foe."
Highest Bidder, The .. ..	Maddison Morton and Robert Reeces.
Humming Bird, The .. ..	Acted for the first time in New York at the Star Theatre by Salisbury's Troubadours.
Hypocrite .. ..	Laurence Marston.
Infatuation .. ..	Howard P. Taylor.
In School .. ..	
In the Trenches .. ..	
Jingle .. ..	Adapted from Dickens' "Picwick."
Joan of Arc .. ..	Originally acted at the Academy of Music, Chelsea, Massachusetts, by Maud Bankes.
Lagardere .. ..	A spectacular version, by Imrie Kiralfy and Fred Williams, of Paul Feval's "Le Bossu."
Le Martyre .. ..	Acted for the first time by Clara Morris at Baldwin's Theatre, San Francisco, California.
Little Puck .. ..	Adapted by Howard P. Taylor from F. Anstey's novel, "Vice Versâ."
Little Sinner .. ..	Howard P. Taylor.
Lost in the Snow .. ..	Ella Jarrett.
Loyal Love .. ..	Ross Neil.
Lucky Hit, A .. ..	Percy Plunkett.
McNooney's Visit .. ..	Edward Harrigan.
Met by Chance .. ..	Bronson Howard.
Miss Rebecca .. ..	Adapted from the German by Louis Koch.
Missing Evidence .. ..	Mrs. H. D. Birdsall.
Mixed .. ..	Walter S. Cravan.
Mdlle. de Bressier .. ..	Mrs. James Brown-Pattter made her début at the Fifth Avenue Theatre in this play.
Mdme. Croesus .. ..	Another version of "Serge Panine."
Monbars .. ..	Adapted from the French of D'Ennery by Louis Nathal.
Monsieur .. ..	Richard Mansfield.
Mouse Trap .. ..	Sydney Grundy.
My Brother's Sitter .. ..	Acted for the first time in America at the Park Theatre, Brooklyn.
New Karl, The .. ..	Con. T. Murphy.
Old Love-Letters .. ..	Acted for the first time in England at Baron's Rothschild's house, London.
On the Frontier .. ..	Annie Lewis.
On the Sly .. ..	Ada Deaves.
On the Stage .. ..	E. E. Kidder.
One against Many .. ..	A. C. Gunter.
One Million Dollars .. ..	Originally acted at Dibble's Opera House, N.Y.
Only Daughter, An .. ..	Colonel Milliken.
Our Railroad Men .. ..	Acted for the first time at Harris's Theatre, Louisville.
Our Wedding Day .. ..	L. Ludovici (from the German of "Der Glucks Engel.")
Papajeno .. ..	Originally acted at the Germania Theatre, La Crosse, Wis.
Pawn-ticket 210 .. ..	An adaptation by David Belasco and Clay M. Greene of a French novel (Count Royal).
Peggy, The Fisherman's Daughter	Originally acted at the Lyceum for Bijou Fernandez's benefit.
Pen and Ink .. ..	A. Brent.
Pert and Her Stepmother .. ..	F. G. Maeder.
Pete .. ..	Edward Harrigan.
Philopene .. ..	E. E. Kidder.
Phryne .. ..	Dion Boucicault. Changed to "The Romance of a Young Wife."
Quaker's Daughter, The .. ..	R. G. Morris.
Railroad of Love, The .. ..	Daly's adaptation of Herren Van Schonthaus and Tradelburg's "Goldfische."
Red Lamp .. ..	Outram Tristram.
Renah, The Gipsy's Daughter .. ..	Ullie Akerstrom.
Right's Right .. ..	A. C. Clarke and George Hoey.
Ring and the Keeper .. ..	First New York production.
Royal Guard, The .. ..	J. G. Wilson and Frank Mayo. A slightly revised version of "The Three Guardsmen."



Rudolph .. ..	Re-written by David Belasco and Bronson Howard.
Run of Luck, A .. ..	Henry Pettitt and Augustus Harris.
Russia .. ..	"Zitha." Acted for the first time under that title at Richmond, Va. Theatre.
Sad Coquette .. ..	Dramatised by Estelle Clayton from Rhoda Broughton's novel, "Good-bye, Sweetheart."
She .. ..	W. H. Gillette's version of H. R. Haggard's novel.
She .. ..	T. H. Glenny's dramatisation of H. R. Haggard's novel.
She .. ..	Adapted from H. R. Haggard's novel by R. C. White.
Shot in the Dark, A .. ..	Marlande Clarke and Florence Gerald.
Soggarth, The .. ..	George Darrell.
Starlight .. ..	Fred G. Maeder and R. Fraser.
Still Alarm, The.. ..	Joseph Arthur.
Sybil .. ..	Clay M. Green,
Three Corners .. ..	Scott Marble.
Three Young Widows.. ..	Curtis J. Dunham.
Thrown upon the World .. ..	Rufus Scott's version of Charles Reade's "It's Never Too Late to Mend."
Tobogganning .. ..	W. A. Messayer.
Two Roads.. ..	James Carden.
Uncle Bob .. ..	Charles Gayler.
Under the Lash.. ..	Acted for the first time in the city (New York)
Unknown Martyr, The .. ..	Leon Mead.
Upside Down .. ..	John McNally and Thomas A. Daly.
Vicar's People, The .. ..	Originally acted at Yonker's, N.Y., by H. T. Chanfrau.
Walda Lamar .. ..	Adapted by H. Wertheimer from a French novel.
Way of the World, The .. ..	"Our Minstrel Boys" re-written.
Welcome Little Stranger .. ..	H. A. Jones.
Wife, The .. ..	David Belasco and H. C. De Mille.
Wife and Child .. ..	Fred G. Maeder.
Wily West, The .. ..	Fred J. Havner.

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